VOLUME 104 • NUMBER 11

NOVEMBER 1991 • $5.00

The Numismatist

FOR COLLECTORS OF COINS, MEDALS, TOKENS AND PAPER MONEY

Mozart and Money: An 18th-Century Adventure
Dorothy and Clifton Potter

Portuguese Coins in the Age of Discovery
António Miguel Trigueiros

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The Numismatist

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PORTUGUESE NUMISMATICS

Portuguese Coins in the Age of Discovery

1728 Impressed by the popularity and acceptance of Portugal's gold coinage, other countries of Europe adapted the design of the "portugués" for their own issues.
ANTÓNIO MIGUEL TRIGUEIROS

U.S. COINAGE

Those Collectable 2-Cent Pieces

1739 Although issued for only nine years, these low-denomination coins offer a collecting challenge for both novice and pro.
WILLIAM T. RADEKER

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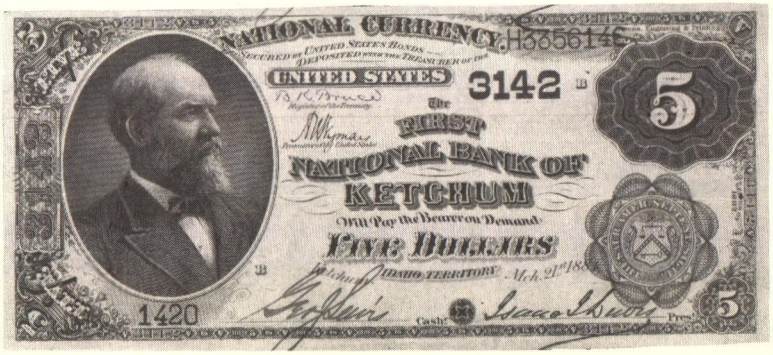
Mozart and Money: An 18th-Century Adventure

1744 Like today's world travelers, Wolfgang Amadeus Mozart had to contend with varying exchange rates, customs and other monetary complications.
DOROTHY POTTER AND CLIFTON POTTER

FROM THE PAGES OF THE NUMISMATIST . . . 1933

Medal for an Unknown Washroom Warrior

1752 A satiric medal captures a private moment and the American spirit.
FRANK G. DUFFIELD



A $5 National Bank note issued by the First National Bank of Ketchum, Idaho Territory, rounds out the Aubrey and Adeline Bebee Collection of United States Paper Currency (page 1715).

CELEBRATING 100 YEARS

NOVEMBER 1991

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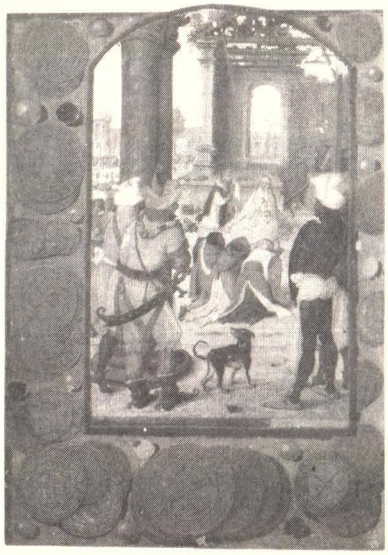
NUMBER 11



COVER

Portuguese coins adorn an illustration in a 16th-century manuscript. These coins of the realm proved so popular that other European countries adapted the design to their own coinage (page 1728).

Commemorative coins recently issued by Austria celebrate the genius of one of the world's greatest composers—Wolfgang Amadeus Mozart (page 1790).

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With the shortage of precious-metal coinage during the Civil War, the year 1864 could not have been a more opportune time to launch a bronze 2-cent piece (page 1739).

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1799 Collector Spotlight
by Fred Schwan

U.S. CLASSICS

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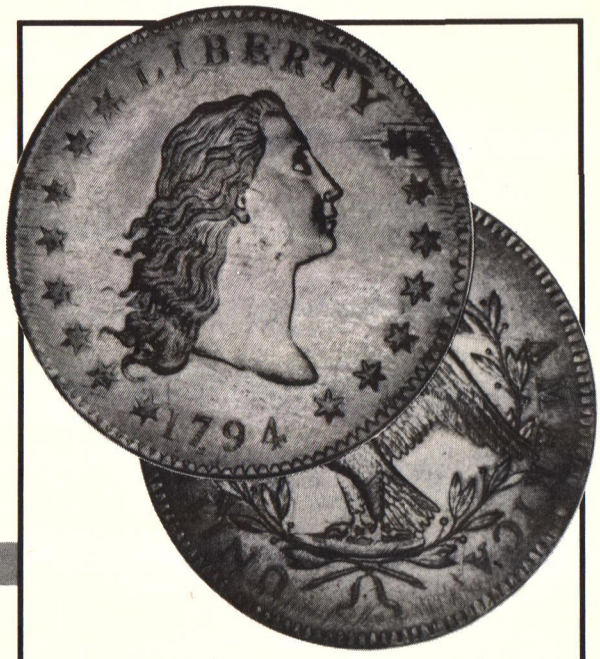

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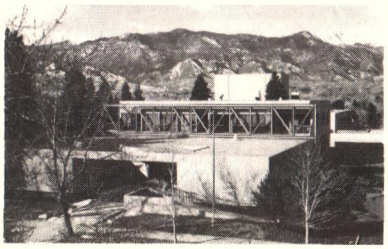

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The Numismatist (ISSN 0029-6090) is published monthly by the American Numismatic Association, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. Second-class postage is paid at Colorado Springs, Colorado, and at additional mailing offices. POSTMASTER: Send address changes to *The Numismatist*, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279.

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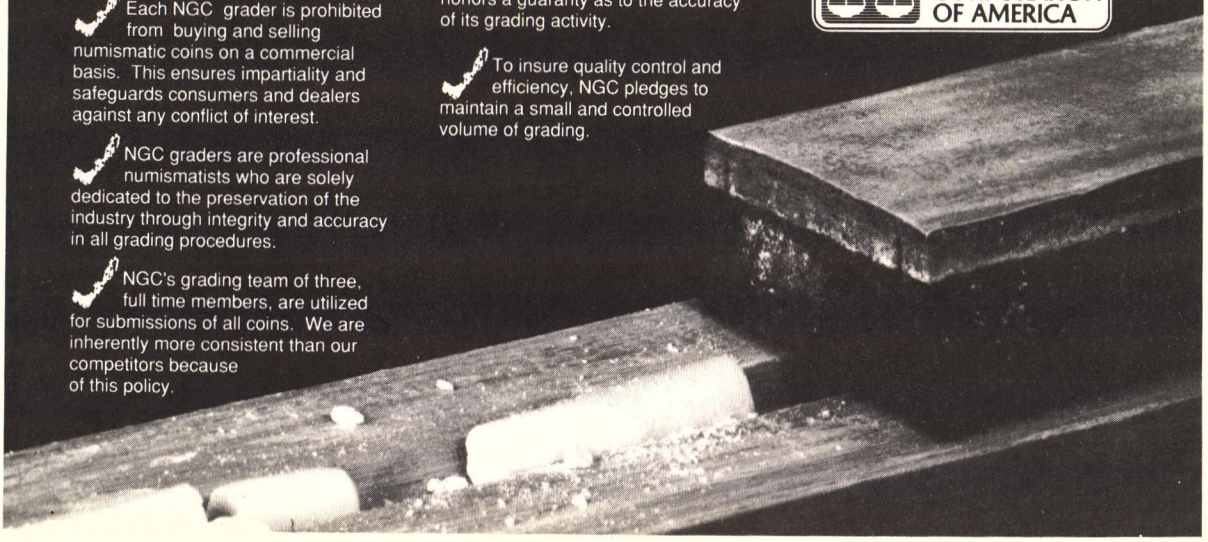


There's Always a Lot to Learn!

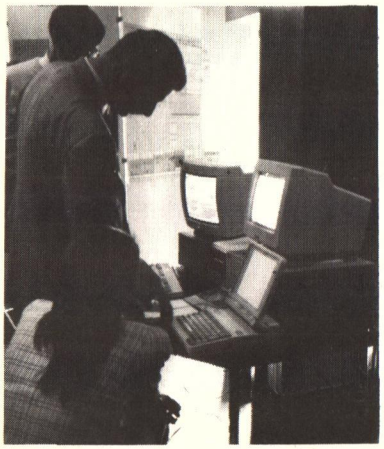
FROM YOUR PRESIDENT

BY EDWARD C. ROCHETTE

IF ONE WAS to anticipate the International Numismatic Congress to be a boring conclave of stodgy old scholars reciting findings gleaned from ancient hoards, he would be in for a rude awakening. Granted, a few papers were presented that could appeal only to the most scholarly of numismatists. But by and far the XI International Numismatic Congress, held in Brussels in September, was as vibrant, exciting and innovative a convention as any ever planned. We stand to learn a great deal from our European counterparts.

Education is the underlying theme of the Congress. Concurrent lectures allow collectors to follow their chosen field of singular interest throughout the week. Studies are not limited to the pursuit of ancient or medieval alone. Well-researched lectures cover a wide variety of areas of such interest, including coins of the Americas, medals and tokens, even library studies.

Roundtables are a new innovation to the Congress. Specialists in particular fields are invited to meet with collectors sharing an interest in their specialties. These meetings prove to be lively and meaningful. Projection facilities are provided so that these specialists can complement their discussions.



From laptop to desktop, Europeans have programs to catalog as well as image their coin collections.

It is, however, the field of computer science and its relevance to coin collecting that leaves the American counterparts far outdistanced. One room of the Palais de Congress, site of the scholarly meetings, is reserved for ongoing computer presentations.

European museums have long recognized the need for accurate, expeditious cataloging of their numismatic collections. Several computer firms have developed software for this express purpose and display their programs, designed not only for the cataloging of collections, but also for conservation as well as non-destructive analytic tests for authenticity. Hands-on demonstrations attract as many serious collectors as museum curators. The majority of registrants express more than a passing interest in computer cataloging.

Applicable software is available for numismatists to record and picture their coins in detail comparable to high-resolution photography. Clarity can be enhanced to show the most minute detail. The programs offer not only image-storing capacity, but also record and image one's coin collection in a way that can be called upon to print, together or separately.

Recently, an American-based firm offered to create a similar program for the ANA, estimating costs to be around $80,000. We no longer need to reinvent the wheel. With one's personal desktop computer, we need buy only the program, add a compatible miniature video camera and framer grabber board. Total investment runs from $900 to $5,000, depending on the complexity of the software. It is a far cry from the proposed $80,000 investment.

The firms represented at the International Numismatic Congress will be invited to attend and display their wares at next year's ANA convention in Orlando, Florida. Seeing is believing.

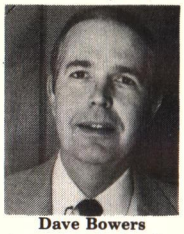
There is one resource these computer programs offer that the Europeans have left untouched. This may prove to be the answer to our dilemma of how to attract the next generation of numismatists to the hobby.

Few schoolchildren today fail to have hands-on introductions to computers by the time they reach the third grade. Take the zest of youth and the quest for knowledge. Put coin collecting and computers together. Move over Nintendo—make room for the youngster who will find fun and challenge in computing a coin collection.

What young collector could resist the temptation to "print-out" his or her collection to show others? Collecting to the neophyte would be far more meaningful than just filling holes in a folder. The increased awareness of the art of the coin should attract a whole new generation of youngsters to the hobby, for collecting by computer adds a depth to the hobby capable of challenging and exciting the mind of today's youth. •

About Consigning to and Bidding in Auctions

(Some personal comments from Dave Bowers . . .)



Dave Bowers

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LETTERS

Various Factors Determine Coin's Value

In "The Collector's Edge" column in the June 1991 issue of *The Numismatist* (p. 962), Don Bonser states, "Grading really is a shorthand method of valuation." I respectfully disagree. Grading is a measure of *preservation*—how much a coin has deteriorated since it left the dies.

A coin's grade is a major determinant of its value, but other factors play roles as well: strike (a weakly struck MS-70, unchanged since it dropped from the dies, is still MS-70), eye appeal, rarity, demand for that particular date or type, and general market conditions. It may be that a coin grades MS-65 and is therefore worth (in today's marketplace) $1,000, but one can hardly say that because the coin sold for $1,000, it must be MS-65.

Denis W. Loring, ANA 60789

Bowers' Contributions to Hobby Appreciated

In the April 1991 issue, Q. David Bowers raised some serious questions regarding the future of numismatics as a hobby ("What Are We Doing to Ourselves?" p. 570). Richard O. Thomas replied to Bowers in the June 1991 issue ("Are Sportscards Going the Way of Coins?" p. 824).

According to Thomas, some of the basic ills of coin collecting can be attributed to "Bowers and other big-time dealers." Thomas has turned from coins to sportscards because card collecting is (was?) a hobby and apparently numismatics is not. I have collected both cards and coins for over 25 years. While prices, and particularly investing, have dramatically changed in both areas, what we are experiencing is common to most collectibles and antiques.

Thomas seems to have missed the underlying principle of collecting. One needs only to have read Bowers over the years to know that he stresses reading, research and collecting that which interests you. His words echo those of Aaron Feldman, who advised all (and me personally) in the early 1960s to "buy the book before the coin."

The fascination that is generated by finding a fact that is little known and experiencing the joy of sharing with others is the essence of collecting. I,

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for one, am deeply appreciative of the extensive contributions that Q. David Bowers has made to numismatics. Fortunately, he has not switched to sportscards.

Robert Rightmire, ANA 57919

Coins and Sportscards Share Similarities

I was impressed by Q. David Bowers' article comparing the coin hobby with that of baseball cards ("What Are We Doing to Ourselves?" April 1991, p. 570). However, some of his information is out of date already. I just got into baseball cards as an investment area in 1990, and already I see a mirror image of our hobby (coins). Let's examine Bowers' points one by one.

1) *The sportscard hobby is still dominated by collectors.* For the time being this is true. As with coins in the late '50s and early '60s, *investment* is just starting to become a buzz word. Pick up any baseball card magazine and you will find a section on investment. The June issue of *Baseball Cards* has a letter from a part-time dealer about what he calls "shark dealers." It also has an article stating that at a recent auction the best sets went to investors instead of collectors.

2) *Local coin shops.* I have not encountered any problems with discussing coins in local shops. There have been times when all I sought was information and received every courtesy.

3) *Positive reinforcement.* As stated above, negatives are starting to creep in. These are sure to grow as investment takes a bigger share of the card market.

4) *Slabs.* I seem to remember a full-page ad last year about a new product in the card market. It seems that a company was seeking to become the PCGS of sportscards, complete with a sight-unseen trading network. I have not seen another ad about this matter, so it is probably dead . . . for now.

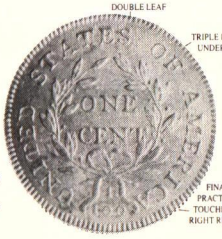
5) *Personal contact and trading.* I have had better luck trading coins than baseball cards. I am presently upgrading my collection and have encountered few problems using my coins for a partial credit. One card dealer did not want to trade because my second-year cards of a particular player were not worth enough. One mail dealer lost interest once it became apparent that I was only interested in trading.

Where will cards go? Look for the same pattern as coins: 1) A large influx of investors bringing out many "shark dealers"; 2) the introduction of slabs

1796
S.105

21928

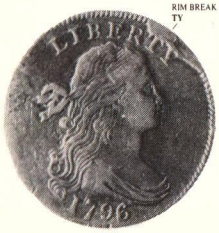
LOWER PART OF 6 CONSPICUOUSLY DOUBLE CUT



S.105 DOUBLE CUT 6

OBVERSE: 14 (100) The double cut 6. *The lower part of the 6 is conspicuously double cut,* and this is diagnostic. Date well spaced, except that the 6 is a little high, and a little too close to the 9. PC under the center of the right side of B. HWH under the center of the upright of R. JHF under the right side of the upright of T. Usually found perfect but one example known with rim heavily broken from rim over R to TY to rim opposite brow.

REVERSE: T (100 100) Left 16-6, right 19-5. *Right branch terminates with double leaf.* The denominator of the fraction very widely spaced and the fraction bar extends to the right ribbon end. *Larger figures in the fraction.* The fraction bar itself is short, the extension of it to the right caused by an engraver's scratch. *The final A of the legend practically touches the right ribbon.* No letters of the legend are touching one another. *Triple leaf under O in* OF.



21884

COLLECTIBLE DIE STATES:

21928	A)	Perfect obverse
21884	B)	Rim break TY

CONDITION CENSUS: Rarity **6–**

21928	1	60	HCH-WHS-REN
25368	2/3	20	French:127-WMS:111-HH:121
21884	2/3	20	REN
24333	4	15	Kagin's 7/80:123
24062	5	10	RSB
25537	6/9	8	Richard Punchard
22438	6/9	8	John Wright
28045	6/9	8	Tom Reynolds
	6/9	8	Carnegie Institute

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and sight-unseen trading; 3) a two-tier market, one for collectors and one for investors; 4) collectors getting the cold shoulder from many dealers; and 5) the collapse of the investment market and new respect for collectors.

Theodore L. Ho, LM 4210

Circulating Commemorative Could Be Sold at Face Value

In order to promote coin collecting among its people, the Government of Israel decided in 1982 to produce a copper-nickel commemorative issue that could be acquired at face value. Excluding two years, this offering has continued to date. According to leading Israel coin specialist J. J. Van Grover, "Such has been very well accepted by its people, especially the collector. In fact, these commems are very difficult to find in circulation."

Wouldn't it be wonderful if your government were to offer our hobby members and non-collectors of this great nation—and the world—a simple copper-nickel, uncirculated commemorative half dollar (or dollar) *at face value* honoring the 500th anniversary of its discovery by Christopher Columbus? Visualize the young and old—and in between—who would love to own this coin. It could be released into circulation, approximately one month before celebration time.

Envision the free, massive forms of media coverage the aforesaid commem would receive. But most important of all, cerebrate or ponder upon the impact this metal disk could have upon our exciting and groovy world of numismatics. Via its introduction, a new, large and needed collector base, be it now or in the near future, could become a reality!

Hopefully, someone in our government will realize it's time to give the collectors a break—after their spending billions of support dollars over the years—and offer the coin market an infusion of true good will. Possibly this "someone" will also envision the massive number of seeds that can be planted in the numismatic garden via the proposed suggestions.

If a source of financing is expected from this commemorative issue, create the same or different design for collectors in proof condition, using the metals silver and gold. Let the copper-nickel 500th Anniversary commemorative circulate and serve as a marvelous "face value" introduction to the wonderful world of coin collecting.

Anthony Swiatek, LM 1099

"Battle of the Standards" Goes On

I would like to comment on the article in the July 1991 issue of *The Numismatist* "Setting the Standards on the Road to Oz" by Mitch Sanders (p. 1042).

On page 1043 he states that during times of inflation "creditors can charge interest to compensate for the fact that they will be repaid in money less valuable than they lent. But there is no equivalent protection for debtors in times of deflation." The second part is a totally false statement, because whether we have inflation or deflation, it is the proper projection of the future that determines what the interest rate will be, if any. In a deflation, debtors can protect themselves by having negative interest rates charged to them or by becoming creditors, just as creditors charge positive interest rates to protect themselves in inflation, or low or no interest in times of deflation.

The laws of supply and demand will not be repealed, whether inflation or deflation. As a matter of fact, it is the tinkering with that law that is the main cause of inflation or deflation. As long as governments meddle in economics,

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ANA Centennial Minute

1981: The ANA openly opposes state and local legislation imposing "burdensome and unreasonable obligation upon coin dealers." Adna G. Wilde Jr. is elected president of the Association, with Q. David Bowers serving as vice president. Membership drops by 3,840, compared to an average loss of 4,222 members per year during the previous four years.

1982: The new addition to the ANA's Colorado Springs headquarters is dedicated on June 10. Amid the grading controversy, more and more collectors call for increased precision and additional grading points.

1983: President Wilde criticizes the 1983-84 Olympic commemoratives, stating that marketing and coinage design are vital to the success of such programs. The 1891 Club is formed to help fund special activities and projects during the ANA's centennial year in 1991. The past fiscal year finds the Association in financial difficulty, requiring ANA staff and Board members to tighten their belts. Nearly 10,000 people attend the 92nd Anniversary Convention in San Diego. Q. David Bowers ascends to the presidency.

1984: The Board firms up plans to obtain a commemorative postage stamp for the ANA's centennial and endorses proposed commemorative coins honoring Scouting and the Battle of the Alamo. The Association's anniversary convention in Detroit suffers its share of problems, mainly because of negative publicity.

1985: Florence Schook assumes her position as ANA president, the second woman to do so. Ed Rochette retires as executive vice president, and Convention Director Ruthann Brettell is chosen to step into his shoes.

1986: The ANA sells "Lesher Referendum" medals to help finance renovation of the numismatically historic Joseph Lesher house in Victor, Colorado, which had been donated to the Association several years earlier. The Federal Trade Commission takes a close look at the coin hobby.

only special-interest groups will gain at the expense of all the rest. Laissez-faire capitalism demands a total separation of business and government that did not exist in 1900 nor does it now. The "Battle of the Standards" continues.

Mathias Fett, LM 2164

King Offa Never Ruled France

Just to keep the record straight, I would like to point out that King Offa (see the September 1991 issue of *The Numismatist*, "Coins in Phrase and Fable," p. 1400) was never King of France. Offa was king of Mercia, which he ruled from 757 until his death in 796.

Under Offa, Mercia included most of the southern part of England and was the principal Anglo-Saxon kingdom in England in the 8th century. Thus, Offa was the most powerful English ruler before Alfred the Great and the first to call himself king of the English. He was in constant communication with Charlemagne, with whom he exchanged gifts and discussed various common problems of government, but it does not seem that Offa ever set foot in France.

Julius S. Gassner, ANA 89125

1950s Marked Zenith of U.S. Numismatics

In the "ANA Chronicle" section of the May 1991 issue of *The Numismatist* ("Rothert Papers Donated to Resource Center," p. 671), I found and read again of the efforts of Matt Rothert and his wife to get the nation's motto, "In God We Trust," placed on U.S. paper currency. As cited, President Eisenhower signed the bill on July 11, 1955. I was just coming out of the Navy after four years of Korean service. (I was on an aircraft carrier that unfortunately is not one of the ships on the new Korean War commemorative coin.)

While reading this article I couldn't help but think that this incident—the placing of the motto on our paper money—most probably could not be accomplished in the America of today! In Illinois alone, an individual has succeeded in removing crosses, praying hands, xmas cribs, etc., in and from many long-established municipalities' symbols of incorporation and other identifying symbols.

Although many will disagree, in my opinion the '50s were the zenith of the American Dream as determined by the founding fathers.

C.P. "Sam" Pignatiello, ANA 151914

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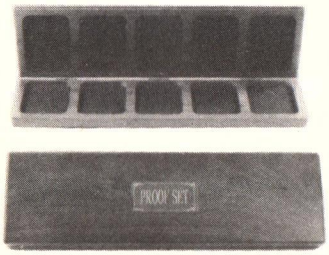

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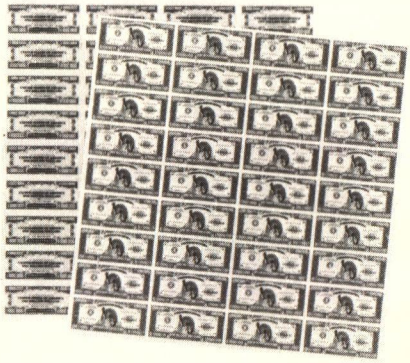

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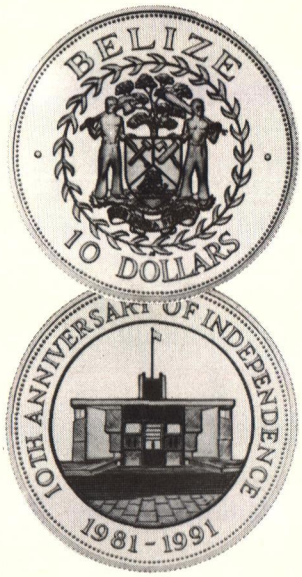
In celebration of its 10th anniversary of independence, Belize has authorized the British Royal Mint to strike 500 $100 gold proof and 1,000 $10 sterling silver proof coins. Formerly known as British Honduras, Belize was a British Crown Colony from 1862 to 1981.



The Central Bank of Belize has authorized production of 1,000 $10 sterling silver proof coins to commemorate the country's first decade of independence.

The common reverse, designed by Robert Elderton, depicts the National Assembly Building in the capital city of Belmopan, with the encircling inscription 10TH ANNIVERSARY OF INDEPENDENCE / 1981-1991. At the center of each obverse is the Belize coat of arms—a shield supported by two woodcutters—above which rises a mahogany tree, representing an industry that played an important role in Belize's economy in the 18th and 19th centuries. Below the shield is the national motto SUB UMBRA FLOREO ("Under the shade I flourish").

The 1991 Belize $100 gold proof measures 28.4mm and weighs 15.976g; the $10 sterling proof is 38.61mm in diameter and weighs 28.28g. The coins are priced at $530 and $54.50, respectively. Both can be purchased from the British Royal

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Mint, P.O. Box 2570, Woodside, NY 11377-9864 (New York residents should add sales tax), telephone 800/221-1215 (24 hours).

SURINAME:

New Issues Benefit "Save the Children" Fund

Suriname 25- and 250-guilder coins, dated 1991, join issues in the multi-national "Save the Children" coin collection.

Suriname has authorized proof gold and silver coins as part of the multi-nation "Save the Children" coin collection. Struck by the British Royal Mint, the coins were designed by artist and sculptor Willem Vis and reflect different aspects of Surinamese life.

The sterling silver 25 guilders depicts a boy selling *schafijs* (shaved ice) from a cart typically operated by children. The right portion of the design features motifs and symbols adapted from Surinamese woodcarving. In the background are two silhouettes of *kotiomissie* women, whose costumes of many-layered, brightly colored cloth give the characteristic contour.

The .917 fine gold 250 guilders features three children—symbolizing Suriname's multi-ethnic society—watching the fabled spider "Anansi" playing his guitar. This popular character is a clever spider who quarrels, eats as much as he can, fools everyone and cheats, yet still draws laughter.

The "Save the Children" coin collection is administered by Spink Modern Collections, Ltd., 29-35 Gladstone Rd., Croydon, Surrey CR0 2BQ, England. The U.S. distributor for the collection is the British Royal Mint, P.O. Box 2560, Woodside, NY 11377-9863.

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Coinage produced by the United States Mint—June 1991

Denomination	Previous Total	June Production	Total Pieces (1991)
Dollars	-0-	-0-	-0-
Half dollars	16,906,000	6,948,582	23,854,582
Quarter dollars	601,628,000	93,328,623	694,956,623
10-cent pieces	699,780,000	166,326,167	866,106,167
5-cent pieces	468,184,000	93,811,404	561,995,404
1-cent pieces	4,064,655,000	687,290,088	4,751,945,088

GUERNSEY:

Henry II £2 Coin Completes "King" Series

The final coin in Guernsey's "King" series is a 1991-dated silver proof £2 featuring Henry II (1133-89). Issued in chronological order, coins in the series have featured kings of England who were directly descended from William the Conqueror. Henry is portrayed on the coin's reverse by British Royal Mint engraver Robert Elderton. The obverse carries the Raphael Maklouf portrait of Queen Elizabeth II with the Bailiwick of Guernsey's crest at left.

Struck in sterling silver, the £2 coin weighs 28.28g and measures 38.61mm. It is priced at $54.50. A copper-nickel,

Henry II, best known for his quarrel with the Archbishop of Canterbury, Thomas Beckett, is depicted on the 1991 Guernsey £2 proof coin.

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brilliant uncirculated version also is available for $12.75. (Residents of New York should add sales tax.) Both £2 coins can be purchased from the British Royal Mint, P.O. Box 2570, Woodside, NY 11377-9864, telephone toll-free 800/221-1215.

MEDALS

UNITED STATES:

Greenberg's Grand Slam on Magnes Museum Medal

Joining previous honorees in the Judah L. Magnes Memorial Museum's Jewish-American Hall of Fame is Hank Greenberg, the late star of baseball's Detroit Tigers. For the first time in its 23-year history, the Hall's inductee was chosen by popular vote.

A portrait plaque of Greenberg will be hung in a place of honor in the Hall of Fame. A 2-inch miniature collectors' edition, weighing about ¼ troy pound, is available to contributors. The obverse of the miniature carries a portrait of Greenberg along with a replica of his signature; the reverse depicts the 6'3½"-tall player belting his 1945 pennant-winning grand slam home run in the 9th inning of the season's final game. Inscribed in the background are the last lines of a poem by Edgar Guest, written after Greenberg declined to play in an important game on Yom Kippur in 1934: "We shall miss him on the infield and shall miss him at the bat, but he's true to his religion —and honor him for that."

Mintage of the serial-numbered miniature medals is limited to 1,000 bronze at $25 each, 500 pure silver at $85 and 58 10kt gold at $950. They are available on a first-come, first-served basis from the nonprofit Magnes Museum, 2911 Russell St., Berkeley, CA 94705. •

The American League's Most Valuable Player in 1935 and 1940, Hank Greenberg recently was inducted into the Jewish-American Hall of Fame, which has released a medal in his honor.

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Flying Eagle - Indian Cents	$2,175	$3,150	$5,000
Lincoln Cents	420	550	1,750
Buffalo Nickels	225	455	3,350
Mercury Dimes	305	810	2,450
Barber Quarters	1,225	3,500	9,500
Standing Liberty 25¢	1,210	1,650	4,100
Walking Liberty 50¢	285	650	6,250
Morgan Dollars (no 1895)	(2,350 Fine)	(5,100 XF)	(13,500 AU)
Peace Dollars	(245 Fine)	(435 XF)	(875 AU)
50 pc. Commem. Silver	(5,950 XF/AU)	(7,750 BU)	(12,500 CH BU)

No overdates or double dies are included in the above prices. We will pay substantially more if included. The above quotes are just a sample of our top buying prices. We are looking to purchase any United States or Canadian Coin Collection. For our top offer just ship coins via Registered mail; upon receipt our check will be airmailed to you. If for any reason you are not satisfied with our offer, your coins will be returned postpaid.

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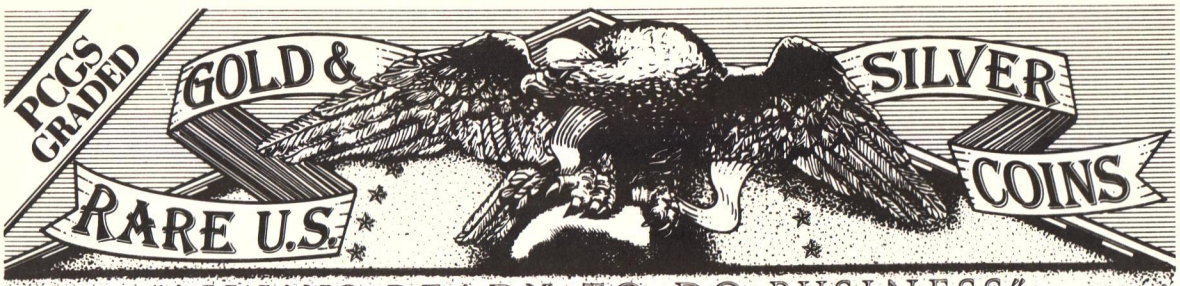

"ALWAYS READY TO DO BUSINESS"

I have just returned from a coin show in Charlotte, North Carolina; a beautiful city in a beautiful state. It was wonderful to see the "grass roots" interest in coin collecting that typifies much of numismatics across the country. Coin collecting is alive and well. Don't let anyone tell you otherwise. Coins of high quality and rarity are in the greatest demand. Probably the greatest complaint heard on any coin show floor these days is, "There's nothing to buy." We hope you will not have that problem here, because we make it our goal to constantly offer the kind of coins you want. Remember, price is negotiable depending on our cost. Call WYNN CARNER at 1-800-662-0676 and ask him for his best price.

NOTE: ALL COINS PCGS GRADED
‡ = Currently within the PCGS Condition Census (Highest 5 graded).
PQ = Premium quality for grade (in our opinion).
MINTAGE: Blank if over 100,000 or if unknown.

Winthrop Carner
Numismatist

QUALITY

RARITY

$1.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1849-C C.W.	11,634	XF-40	PQ	$1,750
1849-D	21,588	AU-55	PQ	2,250
1849-O		AU-55		525
1850		MS-60	PQ	600
1850-O	14,000	AU-55	PQ	1,850
1851-C	41,267	AU-55	PQ	1,675
1851-C	41,267	VF-35	PQ	585
1851-C	41,267	XF-45	PQ	985
1853-C	11,515	VF-35		1,050
1853-O		AU-55	PQ	485
1855-C	9,803	VF-30	PQ	1,900
1855-C FullDt	9,803	XF-40		2,300
1855-C	9,803	XF-45		3,150
1855-O	55,000	VF-30		675
1857-S	10,000	AU-50		2,750
1857-S	10,000	XF-40	PQ	750
1858-D	3,477	AU-58	PQ	5,500
1858-S	10,000	AU -58	‡PQ	3,650
1859		MS-61	PQ	725
1859-S	15,000	VF-30		415
1859-S	15,000	XF-45		1,325
1860-S	13,000	AU-55	PQ	1,750
1860-S	13,000	MS-61	‡PQ	5,750
1861-S	1,200	AU-50	PQ	22,500
1863	6,250	AU-50	PQ	2,250
1863	6,250	MS-62	‡PQ	7,150
1864	5,950	AU-55	PQ	1,250
1865	3,725	MS-61		4,350
1870-S	3,000	AU-50		1,600
1873 Cl.3	1,825	AU-50		1,850

$2.5 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1838	47,030	VF-35	PQ	$575
1839	27,021	AU-55	‡PQ	4,650
1839	27,021	VF-35	PQ	750
1839-C	18,140	VF-30		1,450
1839-O	17,781	VF-25	PQ	650
1840-O	33,580	VF-30		500
1842-C	6,729	F-12		625
1842-C	6,729	XF-40	‡	3,650
1842-O	19,800	F-12		265
1843		AU-50		1,050
1843-C Lg.Dt	23,076	XF-40		1,050
1843-C NORWB	2,988	XF-45	SD‡PQ	6,750
1843-D	36,209	AU-50		2,350
1843-D	36,209	XF-45	PQ	1,950
1844	6,784	VF-25		485
1844	6,784	XF-40	PQ	1,250
1844-C	11,622	XF-45	‡PQ	3,150
1844-D	17,332	XF-45	PQ	1,850

$2.5 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1845-O	4,000	XF-40	‡PQ	2,750
1846-C	4,808	VF-30		1,650
1846-C	4,808	XF-45	‡	3,150
1847-C	23,226	VF-35		990
1847-O		XF-40		440
1848 CAL	1,389	VG-10		5,850
1848-C Sharp	16,788	AU-53	‡PQ	8,950
1848-C	16,788	VF-30	PQ	1,050
1848-C	16,788	XF-40	PQ	2,250
1848-C Sharp	16,788	XF-40	PQ	1,850
1849-D	10,945	VF-30		950
1850-C	9,148	XF-40	PQ	2,850
1851		AU-55		400
1851-D	11,264	VF-30		825
1852-C	9,772	VF-35		1,100
1854-O		AU-55	PQ	1,650
1854-O		XF-40	PQ	525
1854-O		XF-45	PQ	625
1855		AU-55	PQ	500
1856		AU-55		340
1857		AU-50	PQ	285
1857		AU-58	PQ	525
1857-D	2,364	AU-50	PQ	4,350
1857-S	69,200	AU-50		1,600
1858	47,377	AU-58	‡	1,250
1858-C	9,056	AU-55	PQ	6,000
1858-C	9,056	XF-45	PQ	2,950
1859-S	15,200	VG-10	PQ	235
1859-S	15,200	VG-8		165
1860-C	7,469	VF-30		1,400
1860-C	7,469	XF-40	PQ	2,500
1860-S	35,600	XF-45	‡	1,200
1861-S	24,000	VF-25		450
1861-S	24,000	VF-35	PQ	975
1862-S	8,000	VF-30		1,400
1863-S	10,800	VF-35	‡PQ	1,500
1865-S	23,376	VG-10		165
1865-S	23,376	XF-40	‡PQ	1,050
1866-S	38,960	XF-40	PQ	1,250
1867	3,250	XF-45		1,500
1867-S	28,000	XF-40	‡PQ	1,050
1868-S	34,000	XF-45	PQ	950
1869	4,345	XF-40	PQ	525
1869	4,345	XF-45		675
1869-S	29,500	XF-40	PQ	500
1872	3,030	XF-45	‡	1,250
1875-S	11,600	XF-45		625
1877	1,652	XF-45		1,800
1882	4,067	AU-58	PQ	875
1884	2,023	AU-50		925
1887	6,282	AU-50	PQ	525

$2.5 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1887	6,282	AU-55		575
1888	16,098	VF-35		235
1907		MS-60		325

$3.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1854-D	1,120	AU-50	‡PQ	$23,500
1854-D	1,120	VF-30		8,500
1854-D	1,120	VF-35	PQ	9,950
1857 Brl's	20,891	AU-55	PQ	2,350

$5.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1838-C	17,179	VF-20	PQ	$2,650
1838-C	17,179	VF-25		2,750
1838-C	17,179	VF-30		3,650
1838-D	20,583	VF-30	PQ	3,950
1839-D	18,939	VF-35		1,700
1840 Broad		F-12		300
1840-D	22,896	VF-35		1,250
1841-C	21,467	XF-45	PQ	2,150
1842 Sm.Lt	27,578	XF-40	PQ	1,600
1842-D Lg.Dt	59,608	VF-35	PQ	4,150
1842-D Sm.Dt	59,608	XF-45	PQ	2,250
1843-O Sm.Lt	19,075	XF-40		1,600
1844		MS-63	‡PQ	14,500
1846-C	12,995	VF-30		1,500
1846-C	12,995	VF-35		1,700
1846-C	12,995	XF-45	PQ	4,250
1846-D	80,294	XF-45	‡PQ	2,650
1847		AU-53	PQ	1,150
1847		AU-58	PQ	1,750
1847-C	84,151	VF-35	PQ	1,200
1848-C	64,472	XF-40	PQ	1,950
1849-C	64,823	AU-55	‡PQ	9,650
1850	64,491	MS-62	‡PQ	23,500
1851-C	49,176	VF-35		900
1851-C	49,176	XF-40	PQ	1,325
1851-C	49,176	XF-45	PQ	2,250
1851-D	62,710	AU-50	‡PQ	4,750
1852-C	72,574	AU-58	‡PQ	5,750
1852-D	91,584	XF-40		1,250
1853-D	89,678	XF-45		1,450
1854-C STR.C	39,283	VF-35	PQ	1,200
1854-C STR.C	39,283	XF-40		1,900
1854-O	46,000	VF-25	PQ	350
1857-C	31,360	AU-53	PQ	6,750
1857-D	17,046	XF-45	PQ	2,250
1859-C	31,847	XF-40	PQ	1,500
1860-C	14,813	XF-45	PQ	2,600
1860-D	14,635	AU-55	‡PQ	6,850
1860-S	21,200	F-15		1,150
1863-S	17,000	VF-25	‡PQ	1,950
1865-S	27,612	VF-20	PQ	1,450
1865-S	27,612	XF-45	‡	4,250
1866-S	9,000	G-6		665
1871-S	25,000	XF-40	‡	1,475
1873 Op.3		MS-61	‡	3,150
1874-CC	21,198	VF-35	PQ	1,450
1876-CC	6,887	VF-25	PQ	1,650
1876-S	4,000	F-15		1,250
1880-CC	51,017	XF-45		975
1880-S		MS-61		265
1883-S	83,200	MS-60	PQ	1,450

CONTINUED ON FOLLOWING PAGE

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$5.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1886		MS-62		925
1888	18,296	MS-65	‡	24,000
1888-S		AU-55	‡PQ	1,850
1889	7,565	VF-35	PQ	500
1891	61,413	XF-40		265
1891-CC		AU-58	PQ	765
1891-CC		MS-60	PQ	935
1891-CC		MS-61		1,250
1893-O		AU-55	PQ	625
1893-S		MS-61		875
1894-O	16,600	AU-58		900
1894-S	55,900	XF-40		400
1896	59,063	MS-63	‡PQ	5,850
1896-S		AU-58	‡PQ	1,050
1897-S		AU-58		825
1897-S		MS-60		1,800
1898-S		MS-61	PQ	675
1904-S	97,000	MS-63	‡PQ	5,350
1904-S	97,000	XF-40	PQ	265

$10.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1839 Sm.Lt	12,447	VF-30		$1,850
1841	63,131	XF-45	PQ	2,650
1842 Lg.Dt	62,884	AU-50		2,850
1842 Lg.Dt	62,884	VF-30	PQ	550
1842 Sm.Dt	18,623	VF-35		550
1842-O	27,400	AU-55	‡PQ	6,750
1843	75,462	VF-35	‡	825
1843	75,462	XF-40	‡	875
1844-O		VF-35	PQ	585
1844-O		XF-40	PQ	650
1845	26,153	VF-25		750
1845	26,153	VF-35	‡	1,350
1846	20,095	VF-30		1,600
1846	20,095	XF-40		2,850
1846-O 6/5		VF-35	‡	2,150
1847		AU-50	PQ	875
1847-O		MS-60	PQ	5,750
1847-O		XF-40		450
1848 CtrMk		XF-45	PQ	1,500
1848-O	35,850	VF-30		925
1848-O	35,850	VF-35	PQ	1,150
1848-O	35,850	XF-40	PQ	1,450
1849-O	23,900	VF-30	PQ	1,525
1850 Sm.Dt		XF-40	‡	1,750
1851		XF-45		975
1851-O		XF-45		875
1853-O	51,000	AU-50	‡PQ	2,150
1853-O	51,000	AU-55	‡PQ	8,150
1853-O	51,000	XF-45	PQ	1,350
1854	54,250	XF-45	PQ	1,650
1854-O Lg.Dt	52,500	VF-35	PQ	1,350
1854-S		XF-40	PQ	650
1854-S		XF-45		1,325
1855		AU-53	PQ	1,900
1855-O	18,000	XF-40		2,200
1855-S	9,000	VF-25	PQ	2,350
1856-S Lg.S	68,000	VF-35		625
1857	16,606	XF-40	‡	1,250
1857-S	26,000	VF-35	PQ	825
1858	2,521	VF-25		6,250
1858-O	20,000	AU-58	‡PQ	8,750
1858-O	20,000	XF-40	PQ	975

$10.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1859	16,093	VF-35		940
1859-S	7,000	VF-20	‡	2,850
1859-S	7,000	VF-25	‡PQ	3,750
1860-O	11,100	AU-53	‡	4,750
1860-O	11,100	XF-40	‡	1,600
1861		AU-55	‡	1,250
1861		XF-45		500
1862	10,995	XF-45	‡PQ	3,450
1862-S	12,500	F-12	‡PQ	1,700
1863	1,248	VF-35	‡	8,350
1863-S	10,000	F-12	PQ	1,650
1864	3,580	VF-35		4,450
1865-S 65/86	16,700	VF-35	‡	6,150
1867	3,140	XF-45	‡PQ	7,650
1867-S	9,000	F-15	‡PQ	1,850
1870	4,025	AU-50	‡	5,350
1873-S	12,000	XF-40	‡PQ	3,850
1874	53,160	XF-45	PQ	390
1876-S	5,000	VF-20	PQ	2,150
1876-S	5,000	VF-30	PQ	3,400
1877-S	17,000	VF-35	PQ	1,350
1877-S	17,000	XF-40	PQ	1,825
1878-S	26,100	VF-30	PQ	1,100
1878-S	26,100	VF-35	PQ	1,850
1879		AU-55	PQ	585
1879 9/8	26,100	AU-58		2,150
1879 9/8		XF-40		850
1879-CC	1,762	VF-35	‡	8,250
1879-S		AU-53		650
1880		MS-60		500

$10.0 LIBERTY GOLD

Date MM	Mintage	PCGS Grade	Note	Price
1880-CC	11,190	VF-20	PQ	675
1880-O	9,200	VF-25	PQ	585
1881-O	8,350	XF-40		875
1883		MS-60		400
1883-O	800	XF-40	‡PQ	12,500
1885		AU-50	PQ	425
1885-S		MS-60	PQ	625
1886		AU-55	PQ	900
1886		AU-58		575
1886		MS-61		1,850
1886-S		AU-55	PQ	425
1887	53,680	XF-40		465
1888-S		AU-55		375
1888-S		AU-58		385
1888-S		MS-60		475
1889	4,485	AU-55	PQ	1,550
1891	91,868	AU-50	PQ	425
1891	91,868	AU-55		355
1891	91,868	MS-60		410
1891-CC		AU-50	PQ	550
1891-CC		MS-60	PQ	1,250
1892		MS-60	PQ	360
1892-O	28,688	AU-55	PQ	675
1892-O	28,688	AU-58		675
1893-CC	14,000	VF-35		725
1895-O	98,000	AU-55	PQ	685
1896	76,348	MS-60		385
1896-S		AU-50		850
1897-S		AU-55	PQ	800
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ANA CHRONICLE

Bebees Donate Rare Idaho Bank Note

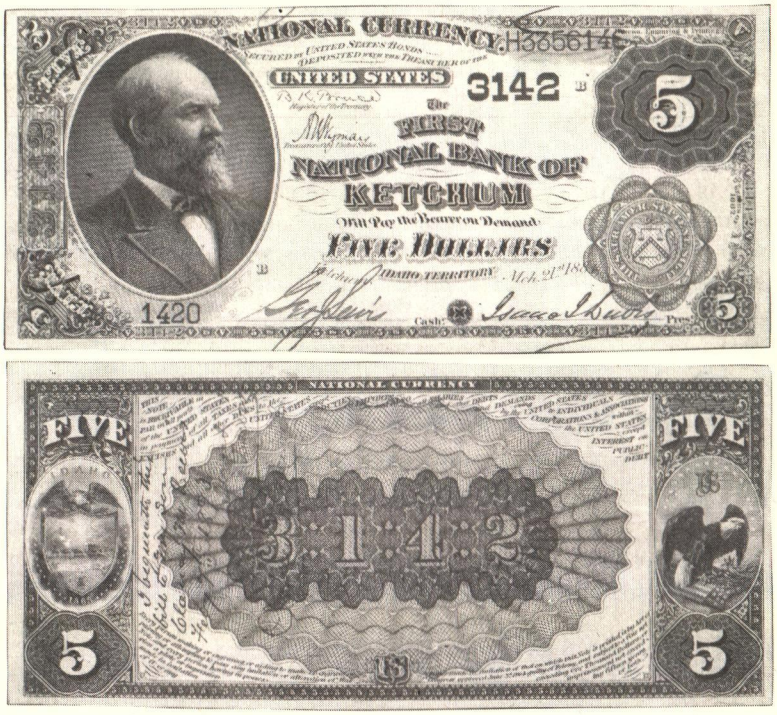
A $5 National Bank note issued in the 1880s by the First National Bank of Ketchum, Idaho Territory, has been donated to the ANA by museum benefactors Aubrey and Adeline Bebee of Omaha, Nebraska. The Bebees searched more than 20 years for the elusive note that would complete their collection of territory notes previously presented to the ANA Museum.

"We had just about given up hope of ever finding one when we got this note," explains Adeline Bebee. "Aub says there are only three or four still out, but this one is absolutely gorgeous. It's really in great condition."

Surprised to have been offered the note this past summer, Mrs. Bebee admits, "I didn't want to let it go once we got it, but Aub said it had to be in the collection in the ANA Museum." The $5 note, issued under the National Currency Act during the Second Charter Period, is a Series 1882 "brown back," so called because of the brown Treasury Seal and brown ink used on the back of the note.

"The note came directly from the heirs of the bank and the founder of Ketchum," says Mrs. Bebee. Isaac I. Lewis, first president of the bank, wrote on the back of the note, "I bequeath this bill to my son, Clancy M. Lewis. Both men signed it.

The elder Lewis, who with his father helped found the city of Minneapolis, Minnesota, came to Idaho's silver-rich Wood River country and established the town of Ketchum in 1880. There he operated a general store and held principal interest in the Elkhorn Mine, which yielded more than $1 million in silver ore.



Recently donated to the ANA Museum by Aubrey and Adeline Bebee is an 1882 $5 National Bank note issued by the First National Bank of Ketchum, Idaho Territory. The "brown back" note is one of only a handful thought to exist.

The bank founded by Lewis and later operated by his son, George J., was chartered on March 21, 1884, and issued 5,876 National Bank notes with a total face value of $29,380. When the bank voluntarily closed in 1890, the outstanding value of the notes issued was $11,250. Twenty years later, $265 in unredeemed notes remained.

"Article Bank" Offers News You Can Use

Having trouble enlisting knowledgeable authors to write articles for your organization's journal? Can't seem to fill the pages of your club's monthly bulletin? Never fear, the ANA "Article Bank" is here.

The brainchild of ANA member J.T. Stanton of Savannah, Georgia, the Article Bank is maintained by the ANA Resource Center and contains articles by well-known numismatic authors, such as Bill Fivaz, James Halperin, Bill Jones and Donn Pearlman. Any ANA member club can "borrow" these articles for use in their official publications.

Numismatic authors are invited to share their expertise by donating their unpublished works to the Article Bank. Manuscripts should be relevant to the study of numismatics. Opinions expressed in the articles do not necessarily reflect those of the ANA, and use of

a manuscript is at the discretion of the requesting organization. All manuscripts must be typed and double-spaced, preferably on 8½ x 11-inch, white bond paper.

For more information or to obtain a list of Article Bank holdings, contact the ANA Resource Center, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646.

Translation Service Aids Hobbyists, Professionals

In Spring 1990, the ANA launched a new translation service sponsored by the Educational Services Department and coordinated by ANA member R. Scott Carlton. The program provides ANA members an opportunity to communicate with fellow numismatists throughout the world and to access foreign-language research materials that might otherwise be incomprehensible. In addition, professional numismatists have at their disposal a network of top-notch translators with strong numismatic backgrounds.

The program actually comprises two separate services—one for "social" translations (letters, articles, coin or paper money inscriptions, etc.), the other for "professional" translations (catalogs, brochures, original research, etc. intended for publication).

Social translations of 500 words or less will be provided free of charge to ANA members. For translations of more than 500 words, the translator has the option of requesting a fee. In such cases, the cost is negotiated directly between the translator and the party submitting material for translation. Professional translations are performed by specialists affiliated with the American Translation Association or other recognized language organization. The fee for such work is negotiated by the two parties involved.

To submit material for translation, contact the ANA Educational Services Department, Translation Service, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646.

Contact Convention Office to Request Orlando Bourse Applications

ANA member dealers desiring bourse space at the ANA's 101st Anniversary Convention, scheduled for August 12-16, 1992, at the Orange County Convention Center in Orlando, Flor-

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ida, should send their requests for bourse application forms to the ANA Convention Office, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279.

A dealer may share his or her table with one other independent dealer. The maximum number of individuals allowed to work at one table is four, all of whom must be ANA members employed by the dealer(s) and must wear badges identifying them as such. Immediate family members who are not ANA members or employees of the firm(s) may be allowed to work at the table, subject to Board approval.

In making these arrangements, the dealer assumes responsibility, financial or otherwise, for all transactions conducted by any independent dealer or person working at his or her table.

Awards Presented to ANA's Top Recruiters

Two individuals were praised at the ANA's 100th Anniversary Convention in Chicago, August 13-18, for their outstanding efforts this year in recruiting new members for the Association. Lawrence J. Gentile of New Rochelle, New York, received the Member Booster Award, presented annually to the individual ANA member who procures the most new members. The Dealer Booster Award, given each year to the numismatic professional who has recruited the most new members, went to Virg Marshall III of Wymore, Nebraska. The Century Club Award for recruiting more than 100 new members in a year also was presented to Marshall.

ANA and FBI Work to Recover Stolen Coins

The National Stolen Coin Recovery File, developed by the Federal Bureau

CELEBRATING 100 YEARS

ANA Profiles in Numismatics

EVA B. ADAMS

EVA B. ADAMS, the colorful personality who headed the U.S. Mint from 1961 to 1969 and then was elected a member of the ANA Board of Governors, died August 23, 1991, at age 83.

Born in Wonder, Nevada, in 1908, Adams became the administrative assistant to U.S. Senator Pat McCarran of Nevada. She attended law school and later received a master of law degree from George Washington University in Washington, D.C.

In 1961 President John F. Kennedy appointed her director of the Mint, succeeding William Brett of Ohio. During her tenure, the nation endured a severe coin shortage for which the Treasury Department initially blamed coin collectors.

With President Kennedy's death in 1963, Adams galvanized the Mint to produce the new Kennedy half dollar in record time, and earned the admiration of President Lyndon B. Johnson, who appointed her to a second five-year term in 1965. Largely at her instigation, Congress passed a law in 1964 freezing the date on coinage and eliminating mintmarks.

Eva B. Adams
1908-91

Still later, she spoke out in favor of the Coinage Act of 1965, which removed silver from circulating coinage and ultimately banned the silver dollar's issuance for a five-year period. Before its effective date, she supervised creation of a 1964 Peace dollar, which President Johnson encouraged, only to see a Congressional uproar develop over its issuance. She retained several copies of the coins in Mint archives, according to Mint technology head Howard Johnson. They were not rolled out and destroyed until after her successor, Mary T. Brooks, assumed office in late 1969.

Her proudest and most lasting accomplishment as director was the creation of a new Mint facility at Philadelphia. It opened in August 1969 at the conclusion of the ANA summer convention, held that year in Philadelphia. Although Adams had been appointed to a five-year term, she understood the politics of the job and was pressured by President Nixon, who took office January 20, 1969, to conclude her term before it expired in 1971.

In the years that followed her Mint directorship, she became a powerful Washington lobbyist for Mutual of Omaha, the insurance giant. She maintained an office at 1700 Pennsylvania Avenue N.W., just a block from the White House and two blocks west of her former corner office in the main Treasury building.

In 1971 she ran for the ANA Board of Governors, even though she was only an honorary member of the Association at the time. The bylaws were later amended to permit only regular members to run. In 1975 she ran for vice president and was defeated by Grover C. Criswell, who later became ANA president.

In 1974 Adams was presented the Clemy Award by the Numismatic Literary Guild. The ANA awarded her its Medal of Merit in 1984, and in 1986 she was elected to the ANA Hall of Fame.

Miss Adams never married. Her longtime friend and companion, P.M. Williams, said that funeral arrangements were made at the Walton Funeral Home in Reno. Burial followed at Mount View Cemetery in Reno.—DLG •

of Investigation (FBI) in close cooperation with the ANA, was introduced two years ago. Created to improve the chances of recovering stolen coins, the program uses a computerized, laser disc system that provides a detailed explanation and photograph of each coin listed in its files.

"A lot of work went into this system," says ANA Executive Director Robert J. Leuver. "Since there are no serial numbers on rare coins, this computerized system can give each stolen item its own identity."

However, collectors should prepare a detailed inventory of their holdings, including photographs of each specimen, to assist law enforcement agencies in the event of a theft. Using this inventory, local authorities can accurately describe each stolen coin on a specially prepared FBI form (FD-763) for subsequent input into the FBI's computer data base.

"Local police don't have to be numismatists to help a collector who has had his collection stolen," Leuver maintains. "The FBI form was created with the assistance of ANA Governor Ken Bressett so that anyone given the details of the missing items can submit an accurate report for inclusion in the FBI system."

The FBI's National Stolen Coin Recovery File is similar to the program created to track down stolen paintings, but unfortunately has not met with the same success. "The system is only as good as the people who use it," cautions Leuver. "The ANA has always worked to educate collectors. This is just another lesson we all need to remember, if and when our worst nightmare happens."

For assistance in the recovery of stolen coins, contact the American Numismatic Association, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279.

Summer Conference Scholarships Further Numismatic Education

As in years past, many hobbyists were able to attend the 1991 Summer Conference in Colorado Springs because of generous scholarships offered by the ANA, its member clubs and other numismatic organizations. Remarks James Savage, who received a scholarship from the Indiana State Numismatic Association, "I hope that I have the opportunity to return once again to the Summer [Conference], and look forward to active participation in ANA

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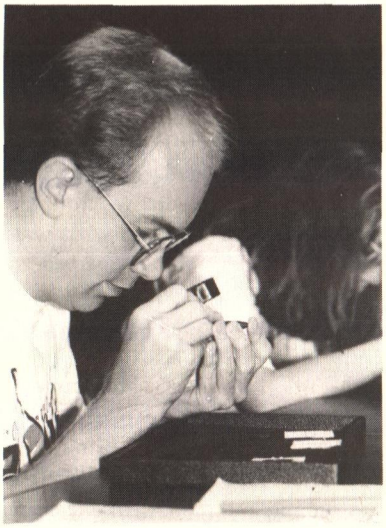
activities in the future."

Among the other scholarship recipients and the sponsoring ANA member clubs were Bryan C. Morgan, Florida United Numismatists; Eric K. White and Vicken Yegparian, Georgia Numismatic Association; Christopher Borrello, Florida's Gold Coast Coin Club; Michael J. Wolford, Greater Houston Coin Club; Martin Delger, Charles Fenwick, Julie Slate and James Stoutjesdyk, Michigan State Numismatic Society; and David Hunsicker and Thomas Snyder, Milwaukee Numismatic Society. Yuriy Fedkiw and Trevor Robins received scholarships from the Professional Numismatists Guild, while Richard DeNapoli and John Kraljevich were sponsored by *Coin World* and Krause Publications, respectively.

Criteria for selection of scholarship recipients vary from group to group. Some clubs fund scholarships on an annual basis, others only occasionally. In certain instances, scholarships are not awarded because there are no qualified applicants.



James Stoutjesdyk, along with three other collectors, attended the ANA's 1991 Summer Conference on scholarships funded by the Michigan State Numismatic Society.

Those individuals, clubs and organizations interested in learning more about scholarships to be offered for the 1992 Summer Conference in Colorado Springs should contact their local, state and regional clubs, and the American Numismatic Association, Educational Services Department, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, telephone 719/632-2646. Individuals, clubs or other organizations that would like to find out how they can sponsor a full or partial scholarship should contact the ANA Educational Services Department at the above address. •

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As published in Numismatic News, May 9, 1989, issue

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—George S., San Francisco, CA

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Name Your Show!

Members can win a free trip to the ANA's 101st Anniversary Convention by developing a name for future shows. The ANA "Name Your Show" Contest is open to all members, with the submitter of the winning entry receiving round-trip airfare and five nights' hotel accommodations for two (double occupancy) at the ANA convention in Orlando, Florida, scheduled for August 12-16, 1992.

Says ANA President Edward C. Rochette, "With more than 31,000 members, I'm certain there are a lot of good ideas just waiting to be heard about what we should call our show. This contest is an ideal way to bring our membership together as we begin our second century.

"Whether the idea is one word, a combination of words, like the American Philatelic Society's STaMpsHOW, or utilizes the already existing 'World's Fair of Money' slogan, we want to hear what members think."

Entries will be judged by a panel consisting of representatives from the ANA Board of Governors, the numismatic trade press, the American Philatelic Society and the Colorado Society of Association Executives. Each entry must be submitted on a 3 x 5-inch card or postcard with the member's name, address, phone number and ANA number. There is no limit to the number of entries each member can submit, and more than one entry can be submitted at the same time. Entries will be accepted until January 15, 1992. ANA officers and staff, judges and their immediate families are ineligible to participate in the contest.

The decision of the judges is final. In the event that two or more members submit the same winning suggestion, the entry with the earliest postmark will be declared the winner. If no entries are deemed worthy, no prize will be awarded.

The winning entry must be approved by the ANA Board of Governors at its meeting in Dallas, Texas, at the Early Spring Convention co-sponsored by the ANA and the Professional Numismatists Guild, February 27-29, 1992. The selected show name will be reserved exclusively for the ANA's use.

Send entries to ANA "Name Your Show" Contest, American Numismatic Association, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. For additional information, contact the ANA Public Relations Department, 719/632-2646. •

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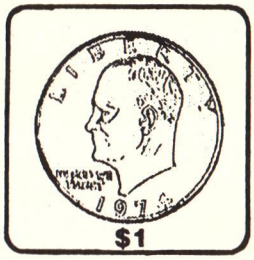

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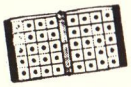

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Denver Mint Makes a Grand Entrance

The Denver Mint, a 1904 structure with additions built in 1935, 1946, 1964 and 1986, is one of the city's most popular tourist attractions. On September 9, 1991, a new visitors' entrance was dedicated and opened with a ribbon-cutting ceremony attended by U.S. Treasurer Catalina Villalpando and Denver Mint Superintendent Barbara McTurk.

The new entrance was engineered to allow better access for all visitors, including the handicapped, and features a two-level, fifteen-case exhibit

Assembled to dedicate the new visitors' entrance at the U.S. Mint facility in Denver, Colorado, are (from left) Rosemary Montoya Breiner, general contractor for the project; Catalina Villalpando, U.S. Treasurer; Kenneth L. Hallenbeck, immediate past president of the ANA; Barbara Hornby, president of the Colorado Historical Foundation; Barbara McTurk, superintendent of the Denver Mint; Noel Copeland, project architect; and David Essner, acting director of the U.S. Mint.

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of numismatic items from around the world, on loan to the Mint facility from the United Bank of Denver. The addition was designed with the cooperation of Colorado's State Historical Preservation Office, the Denver Landmark Commission, local officials and outgoing U. S. Mint Director Donna Pope. In drawing the plans, architect Noel Copeland strived to preserve the building's historic architecture.

ANS Reports Stolen U.S. Large Cents

Del Bland of Mill Creek, Washington, an expert on U.S. cents, recently completed an extensive study of the American Numismatic Society's (ANS) collection of large cents. At the conclusion of his research, Bland notified the ANS that 129 pieces of the collection, part of the George H. Clapp donation, had been removed and replaced with inferior-grade specimens of the identical variety without the knowledge or consent of the ANS.

Bland provided the ANS with a list of the die varieties, grades and prior ownership of the pieces that were removed from the collection many years ago. His detailed list is available from the ANS.

The Society has no information concerning the present whereabouts of the coins, but hopes it will be able to recover them. It welcomes information and suggestions concerning where the pieces might now be located and where they have been during the extended period since their disappearance. The ANS will check the identity of any suspected missing coins and exchange written information with appropriate parties making written inquiries.

Because of the intervening years since the unauthorized removal of these cents, the ANS realizes that some persons may have sold, purchased, transferred ownership or acquired these pieces without knowledge of their true ownership. Anyone who wishes to check the identity of a specific piece can send the coin or a photograph to the ANS, Broadway at 155th St., New York, NY 10032, or to a mutually acceptable expert. For further information, telephone 212/234-3130.

Former Chief Engraver to Create Columbus Medals

Elizabeth Jones accepted her first medallic commission since her resignation as chief sculptor/engraver of the U.S. Mint was accepted in 1990. The

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ANA CoinNet FACTS

United States Christopher Columbus Quincentenary Jubilee Commission has asked Jones to create a medallic design based on the theme "500 Years of Discovery."

Jones, who designed the George Washington commemorative half dollar shortly after her 1982 appointment to the Mint, said that "helping to celebrate one of the most significant events in history is a pleasure and a challenge. It will allow me to create works of art in a series of medals consistent in style and theme."

In the course of her career, Jones has made contributions to various areas of medallic art, including commemorative and art medals. In 1989 her entire medallic work was exhibited at the Italian State Mint in Rome.

Jones will begin to sculpt the models as soon as the medal designs have been approved by the Jubilee Commission. For more information about the "500 Years of Discovery Medal," contact the Official United States Christopher Columbus Commemorative Program at the American Founders Mint, 60 Madison Ave., New York, NY 10010, telephone 212/481-6960.

Elizabeth Jones will design and sculpt the "500 Years of Discovery Medal" for the United States Christopher Columbus Quincentenary Jubilee Commission.
LEE ANDERSON

New Albums Developed with Collectors in Mind

Since collectors often choose not to encapsulate their favorite coins or collections, safe, attractive storage or display is doubly important to them. Two firms have developed products to address this problem.

Littleton Coin Company is custom-producing albums for date and mintmark collectors of 18th- and 19th-century U.S. coins. According to Littleton

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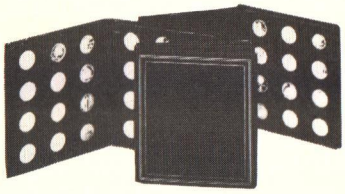

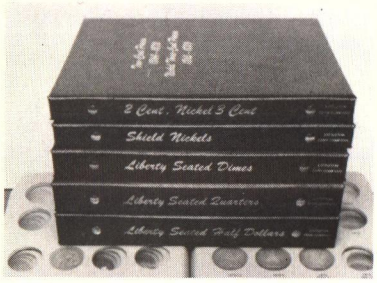

A series of albums for storage and display of 18th- and 19th-century U.S. coins (bottom), is produced by Littleton Coin Company of New Hampshire. Two albums for collectors of crown-size coins (top), designed by Fleetwood, are free-standing for display purposes.

President David Sundman, suitable albums in the popular bookshelf format have not been readily available for many of the older and scarcer U.S. coin series since the mid-1960s.

Albums available from Littleton Coin Company, 253 Union Street, Littleton, NH 03561, telephone 603/444-5386, include those designed for the Liberty Seated dimes of 1837-91, Liberty Seated quarters of 1838-91, Liberty Seated half dollars of 1839-91 and Shield nickels of 1866-83, plus a single album holding both 2-cent pieces of 1864-72 and nickel 3-cent pieces of 1865-89. Sundman believes that the display albums offer the only complete line for U.S. coins from 1793 to date.

Twelve and 24-coin albums have been developed by Fleetwood specifically for crown-size coins. The albums, the interior of which is made of vacuum-formed, flocked styrene, are designed to hold coins encased in Fleetwood's CoinCap™ bubbles or CoinPak™ capsules, which fit either 38.71mm or 34.6mm coins. Each coin is set into the interior of the album in its own shadowbox-like compartment and then covered with a snap-in frame.

One album holds 12 coins on the right side, with a pocket for coin data on the left; the second holds 24 coins, 12 on each side. The coin spaces are arranged in four horizontal rows of three each.

Fleetwood's 12-coin Crown Coin Album™ is priced at $18.25, while its 24-coin version retails for $24.50. Capsules for both 38.71mm and 34.6mm coins are available for $3.60 per 12-pack. For ordering information, contact Fleetwood, One Unicover Center, Cheyenne, WY 82008-0001.•

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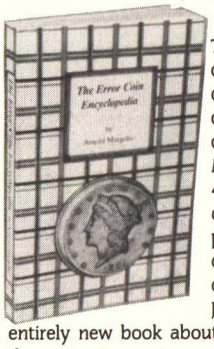
"The Error Coin Encyclopedia" by Arnold Margolis.



The book is 386 pages, soft cover, and contains literally hundreds of illustrations. The subjects covered include The Minting Process (with a "tour" through the Mints); How Dies are made; and 48 separate chapters which describe all kinds of errors, explain how they happen, how to collect them, and finally every chapter has PRICES, courtesy of Jeff Noe's IECPG. This is the first entirely new book about error coins to be published in the past 10 years!

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Portuguese Coins in the Age of Discovery

Impressed by the popularity and acceptance of Portugal's gold coinage, other countries of Europe adapted the design of the "portugués" for their own issues.

by António Miguel Trigueiros

Vasco da Gama was the first man to reach the East by sailing southward along the coast of Africa. He sailed from Lisbon in 1497 with four ships, rounded Africa's Cape of Good Hope, and made the port of Calicut, India, in 1498.

THE MINTING OF Portuguese coins began with the very foundation of the Kingdom of Portugal in 1139. The mintage of gold coins was interrupted in 1383 during the reign of King Ferdinand I and resumed during the time of King Alfonso V (c. 1450), a direct result of Portuguese trade along the coast of West Africa.

From then on, African gold carried to Lisbon in caravels and used for the minting of *cruzados*, *justos* and *Portugueses* played a decisive role in financing the exploration of the African coast and the discovery of a seaway to the spice markets of the Orient. At the same time, African gold enabled the Portuguese to establish and maintain intense trade with several European countries, from which they imported, among other things, metals (such as silver and copper) that did not exist in Portugal.

With This Sign, You Shall Conquer

THE MOST OUTSTANDING coin minted in Portugal during the 15th and 16th centuries was the *Portugués do ouro* ("gold Portuguese," as it is called today, or "coin of the Portuguese," as it was known in those days). It was a large gold coin bearing the name and titles of King Manuel I in a long, double inscription encircling Portugal's coat of arms. The reverse carried a large cross of the Order of Christ encircled by the Latin inscription IN HOC SIGNO VINCES ("With this sign, you shall conquer").

Minted with a value of 10 cruzados ("crusaders"), it was for almost a century the most important gold coin struck anywhere in Europe—simultaneously a coin and a symbol of the Age of Discovery. Very little is known of the reasons for its creation or even the exact year it

. . . THE COINS HAD been minted for Pedro Alvares Cabral to take on his voyage to India in 1500, which resulted in the "official" discovery of Brazil.

was first struck.

According to Damião de Gois in his *Chrónica de El-Rei D. Manuel* (1566), the first ones were produced in 1499, together with a silver coin designated as the *Indio* ("Indian"). This information led to the theory that the coins had been minted for Pedro Alvares Cabral to take on his voyage to India in 1500, which resulted in the "official" discovery of Brazil.

However, another chronicler, Gaspar Correa, in his *Lendas da India*, refers several times to the gold "portugueses" given and exchanged by Vasco da Gama and some of his companions in Melinde and Calicut during his first voyage to India:

> The King of Melinde rejoiced in seeing the "cruzados" and took them, giving the pilots their worth in the local money. Seeing this, Vasco da Gama immediately sent for ten "portugueses" from the ship and gave them to the King wrapped in a cloth, telling him that the coins were called "portugueses," that each one was worth ten small ones, that he keep them and with them always remember the name of the Portuguese.

In Calicut Vasco da Gama took ashore 5 gold portugueses, 50 cruzados and 100 silver *tostões*, which were weighed and exchanged by a local money-changer.

The first mention of these coins in official published records appeared in 1506 in an auditing report for the Lisbon Mint. After that, references in 16th-century writings and narratives were more frequent, giving an idea of the coins' extensive diffusion throughout the Orient, from the Malabar Coast to Java and the most important trading centers of Northern Europe. It is probable, therefore, that these coins, which were the marvel of both Oriental and European merchants, were first struck between 1497 and 1499.

A study of the portugués itself, however, shows evidence in favor of the date indicated by Damião de Gois—1499. The long Latin inscription on the obverse of the coin proclaims the greatness of the Portuguese sovereign, as if giving additional guarantee of the quality, fine metal content and weight of

Portuguese coins adorn an illustration in the *Livro de Horas de D. Manuel*, which was completed in the mid 16th century.

Gold coinage of Manuel I (1495-1521), struck by the Lisbon Mint: a cruzado (top) and a portugués, which marks the first appearance of the cross of the Order of Christ on coins.

King Manuel I proudly listed his many titles on the reverse of his gold portugués.

the new coin: "Manuel I King of Portugal and the Algarves, of the Lands before and beyond Africa, Lord of Guinea and the Conquest, Navigation and Commerce of Ethiopia, Arabia, Persia and India."

João de Barros' detailed explanation of the legitimacy of King Manuel's adoption of these titles is well known, having dedicated an entire chapter to the matter in his famous reference *Asia* :

> Of all the things that kings do, whatever type they may be, none gives them greater name than that by which they add to their crown some feat or illustrious title. . . . King Manuel, knowing this universal rule and that his

A 1502 map of the known world reflects Portuguese voyages of discovery to Africa, Arabia, Persia, India, Greenland, Newfoundland, Florida and Brazil, and Spanish expeditions to the Antilles.

The royal titles that appear on Portuguese coins chart the progress of the country's voyages of discovery. A half escudo of King Alfonso V (top) declares him to be "Lord of Ceuta"; a silver tostao of King Manuel I (center) reads "Lord of Guinea"; and a gold portugués of Manuel I (bottom) proclaims him "Lord of the Conquest, Navigation and Trade of Ethiopia, Arabia, Persia and India."

predecessors always had the conquest of the infidel in mind, not thinking them to be unjust titles . . . added these three: "Lord of the Conquest, Navigation and Commerce of Ethiopia, Arabia, Persia and India." He did not assume such a title lightly or by chance, but with much action, justice and prudence; with the arrival of Vasco da Gama and, particularly, of Pedro Alvares Cabral, he took possession through them of everything they had discovered and what was granted and given to him through the Sovereign Pontifs.

For those who may not have understood his explanation, João de Barros continued with a declaration of the king's rights in assuming those titles,

THE GOLD PIECE thus signified grandeur and power on an unprecedented scale and was created to represent an enterprise and a people.

Under the guidance of Prince Henry the Navigator, the Order of Christ became the pillar of Portuguese maritime explorations.

describing the difference between calling oneself "King" (of the people of a land) and proclaiming oneself "Lord" (of property or landlord of property). As an example, he cited King John II, who called himself "Lord" and not "King" of Guinea because "he did not have jurisdiction over the people of the land, but yet was its landlord."

This accumulation of titles by the Portuguese crown took place soon after the return of Vasco da Gama, as revealed in a letter sent from Lisbon by the King to the cardinal-protector of Portugal in Rome, dated August 28, 1499. King Manuel clearly identified himself as "Lord of the Conquest, Navigation and Commerce of Ethiopia, Arabia, Persia and India," leaving not a shadow of doubt that he would certainly take upon himself and the Portuguese crown the ownership and rule of the new discoveries, as had been granted to him through previous pontifical endowments.

Considering that a coin—and especially a gold coin—served as international affirmation of sovereignty and ownership and, as in the case of the portugués, was minted with such lengthy inscriptions, its issue and design can only be interpreted as a deliberate proclamation of the rights of Portugal over the new domains acquired after 1499. The gold piece thus signified grandeur and power on an unprecedented scale and was created to represent an enterprise and a people. What better name could it have had than "coin of the Portuguese"!

A Symbol of the Age of Discovery

THE DESIGN ON the reverse of the portugués is worthy of notice, not only because of the type of cross it bears and the surrounding inscription (which made its appearance for the first time on this coin and was widely used up to the first half of the 19th century), but also for the absence of any ornamentation in the field, its smoothness resembling the white silk background of a flag, in contrast to the famous cruzados and justos of previous reigns.

A gold cruzado of King Alfonso V (1438-81), struck by the Lisbon Mint in African gold.

Even though the cross is a constant symbol on Portuguese coinage, it is not by mere chance that these coins bear the cross of the Order of Christ. The insignia of the Knights of Christ—red with a simple white cross in the center signifying the open wound in Christ's side—was embroidered on their white habits.

Led by Prince Henry the Navigator from 1417, the Order of Christ became the pillar of Portuguese maritime exploration. In recognition of this, in 1455 King Alfonso V granted it spiritual rule "over all the lands and islands that have been and will be discovered."

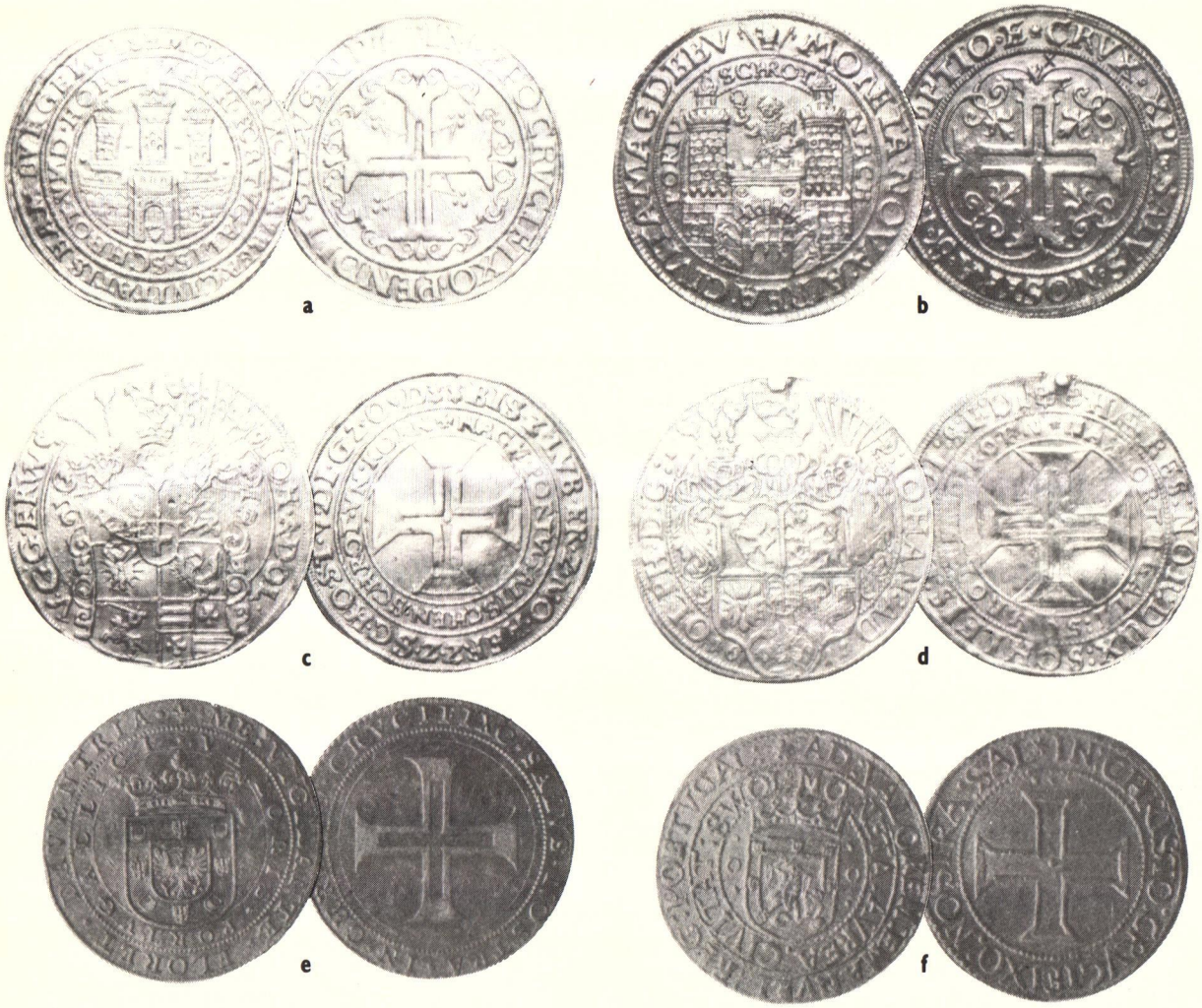
Calicut, on the west coast of India, as it appeared in 1573. When da Gama landed there in 1498, he reportedly took ashore 5 gold portugueses, 50 cruzados and 100 silver tostões.

firmed by papal edict.

Following the death of Prince Henry, the mastership of the Order remained in the possession of the royal house and in 1483 it was bestowed on the king's brother-in-law Manuel, Duke of Beja, who became King Manuel I in 1495. The cross of the Order of Christ thus appeared on gold coins precisely at the time its grand master was crowned King of Portugal. The Order's insignia became the royal insignia and embellished the new coins that would spearhead the commercial conquest of India, an enterprise that was entrusted to the Order itself.

As happened on the eve of the battle between the Roman Emperor Constantine the Great and Magnentius, these coins also invoked the sign of the cross, as if to prophesize the success of the Portuguese enterprise in the Orient—"With this sign, you shall conquer." The cross appeared on sails, flags and pennants, on weapons and coins—all emphasized the Order's importance in the discoveries, much like a careful and well-planned marketing campaign.

The cross came to signify grandeur and power, and for this reason it became a monetary symbol par excellence on other important gold coins that were later minted by various cities and princes of Northern Europe, Germany, Denmark, Holland and Poland. These coins imitated the portugueses and became known as "portugalosers."



Coins of Germany, Schleswig-Holstein and the Netherlands imitated the portugueses and became known as "portugalosers." German issues included Hamburg (a), Magdeburg (b) and Lübeck (c). Schleswig-Holstein issued a half portugaloser (d). Dutch portugalosers were struck by the cities of Deventer (e) and Zwolle (f).

The Prominence of the Gold Portugueses

THE MOST RENOWNED of these portugalosers were those from Hamburg, dating from the 1560s and '70s and clearly showing the prominence of the portugués in 16th-century mercantile Europe. The obverse of the Hamburg coin is an exact reproduction of King Manuel I's portugués. It bears the city's coat of arms and the inscription MONETA NOVA AVREA CIVITATIS HAMBVRGENSIS / NACH PORTVGALIS SCHROT VND KORN ("Gold coin of the City of Hamburg with the same weight and

DESPITE HAVING AN official exchange rate of 10 ducats, Hamburg's portugalosers . . . were not widely used as circulating currency, but rather as gifts.

fineness as the Portuguese coin") in two concentric lines around the border. On the reverse is the characteristic cross of the Order of Christ on an ornamented field (as on the portugués of King John III) and the inscription IN XPO CRVCIFIXO PENDIT SALVS NRA ("In Christ crucified lies our salvation").

Despite having an official exchange rate of 10 ducats, Hamburg's portugalosers, and later those of other German cities, such as Magdeburg, Lüneburg, Bremen, Leipzig and Lübeck (as well as similar coins struck in Denmark by King Christian IV in 1591-92 and in Schleswig-Holstein by Duke John Adolph in 1611), were not widely used as circulating currency, but rather as gifts. Thus began a tradition of using the word "portugalosers" to designate gold coins and medallions given as gifts on ceremonial occasions by banks, trade associations, military entities or the Senate of a city.

Similar coins were minted by the Dutch cities of Zwolle and Deventer as vehicles for trade in the East Indies, where the memory of the portugués was deeply rooted. In the case of the Zwolle portugaloser, minted by order of the city council in 1641, it is interesting to note the almost perfect imitation of King Manuel I's portugués. The center of the obverse bears a crowned design that mimics the Portuguese coin, except that the archangel St. Michael, the city's patron, replaces the Portuguese coat of arms. Around the border is the double-tiered inscription AD VALOREM EMANVEL REG PORTVGAL/MONETA AVREA CIVITAT SWOL ("Gold coin of the city of Zwolle, with the value of King Manuel of Portugal's coin"). The reverse also bears the cross of the Order of Christ encircled by the inscription IN CHRISTO CRVCIFIXO NOSTRA SAL.

The tradition of the Portuguese gold coins was so deeply ingrained on the markets of the Far East that Dutch merchants had to produce a coinage that was identical to that of King Manuel I, 140 years after the original coin's creation! The prediction of the chronicler Gaspar Correa thus came true—the prominence of the gold portugués gave rise to a new international numismatic term—the portugaloser—which even today preserves the name of Portugal. •

*Director of the Portuguese State Mint, **António Miguel Trigueiros** earned a degree in chemical engineering from the Lisbon Institute of Engineers. He served as editor of MOEDA, the Portuguese numismatic magazine, from 1974-85, and is a contributor to GOLD COINS OF THE WORLD, STANDARD CATALOG OF WORLD COINS and the STANDARD CATALOG OF WORLD PAPER MONEY. This article was adapted from Trigueiros' Numismatic Theatre presentation at the ANA's 100th Anniversary Convention in Chicago.*

A gold justo of King João II (1481-95) depicts the king who said "No" to Columbus.

This gold portugués of King João III (1521-57) was issued from 1526 to 1555.

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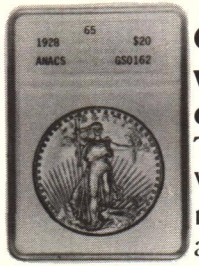

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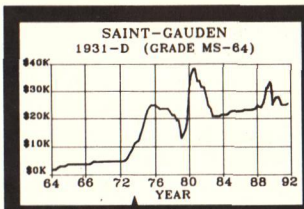

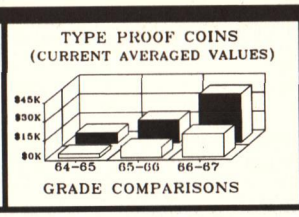

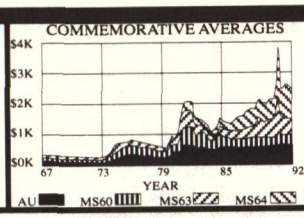

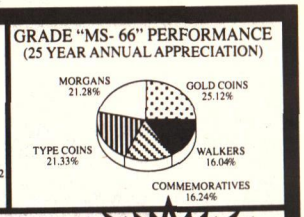

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Those Collectable 2-Cent Pieces

Although issued for only nine years, these low-denomination coins offer a collecting challenge for both novice and pro.

William T. Radeker
ANA 96184

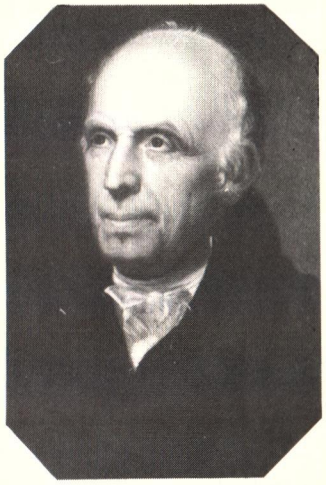
THE MAJORITY OF collectors acquire 2-cent pieces for their denomination or type sets. Those with modest hobby allowances often feel that assembling a date set of this denomination is beyond their financial resources, while many prosperous enthusiasts think the series is too short-lived to present a worthwhile challenge. It may come as a surprise to both that no matter the scope of their individual collecting goals, forming a set of 2-cent coins can satisfy their ambitions.

Although generally considered a post-Civil War issue, the 2-cent piece traces its history back much further. It was first proposed in an 1806 bill introduced into the U.S. Senate by a Mr. Tracey. However, the current Mint director, Robert Patterson, was very much against the idea and probably was responsible for its defeat.

A call for a 2-cent coin was heard again in 1836. In the fall of that year, Assistant Engraver Christian Gobrecht interrupted work on a silver dollar to collaborate with medalist Franklin Peale in the preparation of some 2-cent patterns. These pieces, struck in various metals, had a single design. The obverse featured an eagle perched on a puff of clouds, reminiscent of the "Small Eagle" device on 1796 silver coinage. A designation of value, "Two Cents," within a laurel wreath formed the reverse motif. Examples were coined in billon, copper and white metal with both plain and reeded edges.

Ironically, Robert Maskell Patterson, son of the 2-cent coin's chief antagonist, was its foremost champion after his appointment as Mint director in 1835. In a December 12, 1836, appearance before a congressional committee, he argued for the coining of this denomination as well as a gold dollar.

The hearing resulted in the passage of a January 18, 1837, act that gave the Mint legal authority to strike the two proposed coins. Provisions per-



Mint Director Robert Patterson likely was instrumental in defeating an 1806 bill that provided for the striking of a 2-cent coin.

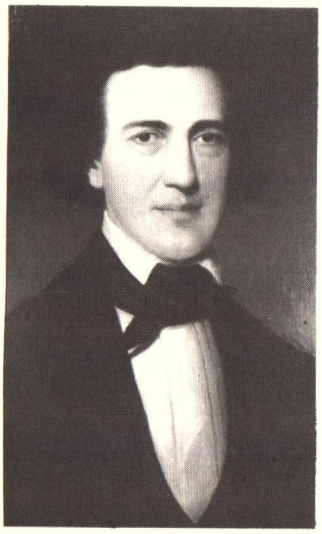
TO PRESS HIS case, he also enclosed a group of patterns, most likely struck in bronze, that were designed and executed by Chief Engraver James B. Longacre . . .

A pattern 2-cent piece prepared by Assistant Mint Engraver Christian Gobrecht pictured an eagle perched on a puff of clouds, reminiscent of the design on 1796 silver coinage.

taining to the 2-cent piece stipulated that it was to be struck in an alloy composed of nine parts copper and one part silver (otherwise known as "billon"), with a weight of 60 grains. Because of its silver content, the coin was declared to be legal-tender payment for sums less than a dime, a privilege not enjoyed at the time by the pure copper cent and half cent.

Meanwhile, the Mint's experiments with different patterns to determine durability and susceptibility to counterfeiting yielded far from satisfactory results. Billon had a tendency to resemble copper-nickel. When dipped in acid, or "pickled," coins exhibited a silver sheen, but after a few days of handling took on a dull, gray hue. Copper pieces that were plated with a thin layer of silver resembled good silver coinage, demonstrating that bogus coins could be produced with ease. Such flaws convinced the Mint to abandon the project.

The 1982 edition of J. Hewitt Judd's *United States Pattern, Experimental and Trial Pieces*, edited by Abe Kosoff, values a billon pattern piece once owned by John Work Garrett at $5,750 and a white-metal example at $575. Estimating the current values of any of these numismatic first-thoughts is pure guesswork—they appear so seldom at auction or on dealers' lists that a reliable figure is impossible to quote.



Robert Maskell Patterson, son of Robert Patterson, who adamantly opposed issuance of a 2-cent piece, ironically was the coin's foremost champion after his appointment as Mint director in 1835.

Mint Director James Pollock's 1863 annual report contained a recommendation to eliminate nickel in the current cent coinage and change its composition to a bronze alloy of 95-percent copper, 3-percent tin and 2-percent zinc. In a December 8, 1863, letter to Treasury Secretary Salmon P. Chase, he reiterated this suggestion and added a proposal for a 2-cent denomination.

To press his case, he also enclosed a group of patterns, most likely struck in bronze, that were designed and executed by Chief Engraver James B. Longacre for the Secretary's approval. The first pattern featured on its obverse a bust of Washington, the motto GOD AND OUR COUNTRY and the date 1863; the reverse displayed the denomination 2 CENTS within a wreath of eight ears of wheat, with UNITED STATES OF AMERICA inside the upper rim.

Two varieties of this pattern are known. On the first, the word CENTS is curved, and the wreath is tied with a plain band. The second variety shows a slightly curved CENTS, and the wreath is bound with a bowed ribbon. All were struck with plain edges in bronze, copper-nickel and aluminum. The first variety also was minted in oroide, a form of brass. Judd's book does not quote prices for the oroide or aluminum pieces, but the value of the bronze pieces ranges from $1,850 to $4,500. A cost of

IT WAS SUGGESTED to Salmon Chase that the deity be recognized on coins, an idea that appealed to him, and he instructed Pollock to express this sentiment . . .

$2,100 is given for the copper-nickel issue.

The obverse of the second pattern depicted a shield over two crossed arrows within a thick laurel wreath. The words GOD OUR TRUST were inscribed on a scroll above the shield; the date 1863 appeared below. The design was matched with the reverse of the Variety 1 Washington Head piece and struck in bronze, copper, copper-nickel and aluminum. A "small motto" variety was struck on a few aluminum planchets. "Large motto" patterns struck in bronze are quoted in Judd's reference at $1,400 to $2,200, while a copper-nickel example is estimated at $1,400. The same obverse paired with a Variety 2 Washington Head reverse was struck only in bronze and is valued at $1,800.

A third pattern type resulted with a change in the obverse motto to IN GOD WE TRUST, a phrase Pollock took from our national anthem. It was suggested to Salmon Chase that the deity be recognized on coins, an idea that appealed to him, and he instructed Pollock to express this sentiment in as few words as possible.

This final pattern variety was adopted for the design of the 2-cent coinage, the first denomination to display the motto IN GOD WE TRUST. Bronze Variety 3 patterns carry price estimates of $2,800 to $4,900 ($1,900 in copper-nickel and $2,500 in aluminum). As with Variety 1 patterns, all varieties of this design have plain edges.

Pollock's inclusion of the pattern coins in his letter, along with his offer to prepare a supplement to the existing coinage laws for submission to Congress, proved to be a wise move. Secretary Chase approved the bronze 1- and 2-cent coins and, for the latter piece, directed that IN GOD WE TRUST and the "shield and arrows" design preferred by Pollock be placed on the obverse. He also accepted the Mint director's offer to draft supplements to the coinage legislation, which eventually led to passage of the Mint Act of April 22, 1864.

The year 1864 couldn't have been a more opportune time to launch a 2-cent coin. Widespread hoarding of precious-metal coinage during the Civil War forced the government to suspend payment in gold and silver specie. Commercial transactions required the use of encased postage stamps, fractional currency notes, merchant tokens and, no doubt, forms of money unknown to today's historians.

The 2-cent piece was created to relieve this situation. It was reasoned that this base-metal coin would not be hoarded for its metal content, an assumption that proved correct. Bronze 1- and 2-cent coins were released

continued on page 1805

In his 1863 annual report, Mint Director James Pollock recommended production of a bronze 1-cent coin and issuance of a 2-cent denomination.

A bust of George Washington appears on a pattern 2-cent piece designed by Chief Engraver James B. Longacre. Variety 1 (shown) carries a wreath of wheat secured with a plain band.

WHO AM I?

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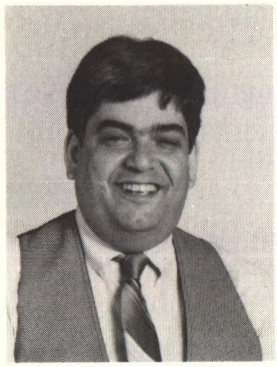

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EUROPEAN NUMISMATICS

Mozart and Money: An 18th-Century Adventure

by Dorothy Potter
and
Clifton Potter
ANA 119881

Like today's world travelers, Wolfgang Amadeus Mozart had to contend with varying exchange rates, customs and other monetary complications.

Restoration work in 1965 on the Mozart apartment at Schulerstrasse no. 846 in Vienna revealed between the floorboards a Nurnberger Rechenpfennig (top) and a Bayrischer kreuzer dating from circa 1765 (bottom).

THE HISTORIC MUSEUM OF THE CITY OF VIENNA

IN 1965, WHEN renovations were begun on the upstairs apartment at Schulerstrasse no. 846 in Vienna, two tiny coins were found wedged between the floorboards. One was a "Nurnberger Rechenpfennig," probably struck in Cologne in the early 18th century. The second was a kreuzer from the Munich mint dating from around 1765.

Wolfgang Amadeus Mozart lived in this charming flat while composing *Le nozze di Figaro* (*The Marriage of Figaro*). Whether these were his coins is mere conjecture, but the presence of two non-Austrian pieces in his dwelling in the heart of the capital is a reminder that Mozart was one of the most widely traveled public performers of his day, an 18th-century citizen of the world.

He grew up in a family that considered travel not only pleasant, but also essential to professional and personal success. At an age when most children were exploring the confines of their neighborhoods, young Mozart was discovering Europe—her people, her cities and her coinage.

When Wolfgang Mozart was born in Salzburg on January 27, 1756, this small province within the Holy Roman Empire was ruled by Catholic prince-archbishops who had struck coins for more than 700 years. The denominations that Mozart knew as a boy were similar to those found in other parts of the vast Hapsburg realm: silver pfennig, kreuzer and thaler, and gold ducat. Four years before Mozart's birth, the government had developed new equivalencies for use throughout the empire. One hundred-twenty Convention kreuzers were equal to one Convention thaler or two florins, while two Convention thalers were equal to one ducat.

Leopold Mozart, Wolfgang's father, was not only a fine musician and

THE FAMILIAR KREUZERS, thalers and ducats of Bavaria and Mainz gave way to the sous and sovereigns of the Austrian Netherlands . . .

composer in his own right, but also a talented business manager, for whom no detail was too insignificant. His meticulously kept records describe the expenses incurred on the family's tours and the various currencies with which he dealt.

When Wolfgang was 6½ years old, he and his older sister, Nannerl, were taken to Vienna to perform for Empress Maria Theresa and her court. Traveling from Salzburg to the capital was not difficult, but passing through customs was as irritating then as now, with seemingly endless inspections and charges to be paid. By giving an impromptu concert on his miniature violin, Wolfgang so charmed the customs official that the usual fees were waived on the Mozarts' personal effects.

From mid-September 1762 until early January 1763 the Mozart children earned considerable sums. These Leopold deposited with a banker in Vienna for transferral to his Salzburg account, used to pay bills and rent. Since the weight and fineness of imperial ducats were identical to that of Salzburg ducats, this transaction was easy.

More difficult were financial arrangements for a three-year tour that took the Mozarts through Germany, Belgium, France, Great Britain and the Netherlands from June 1763 to November 1766. The familiar kreuzers, thalers and ducats of Bavaria and Mainz gave way to the sous and sovereigns of the Austrian Netherlands, preparing the travelers for the confusing array of French denominations in use during the reign of Louis XV. The Louis d'or, a gold coin whose fineness fluctuated throughout the reign, was worth 24 livres (often more a denomination of account than an actual coin). The silver ecu or crown was worth 6 livres when the Mozart family arrived in Paris late in 1763. It took 20 copper sous to equal a livre, and a sou was worth 4 lairds or 12 deniers Thus, 1 livre contained 240 deniers, while it took 5,760 deniers to equal 1 Louis d'or.

Leopold Mozart is shown with his precocious children Nannerl, age 11, and Wolfgang, age 7.

To handle expenses amid all this monetary confusion, Leopold relied upon letters of credit from his banker in Salzburg. Presented to one of the numerous banking houses in Paris, they were converted into French coin.

EXTRA SHILLINGS, HALF CROWNS and guineas were deposited with an English banker, who transferred them in ducats to Leopold's Salzburg bank.

When Wolfgang was 6½ years old, he and his older sister, Nannerl, were taken to Vienna to perform for Empress Maria Theresa (shown) and her court.

The elder Mozart was appalled by the cost of everything in Paris, including the posting of a letter at 1 livre. For the Mozarts, a day's expenses while on tour usually equaled 1 ducat, but at Versailles, the seat of the royal court, they were forced to spend almost twice that amount. Leopold particularly resented hiring at 12 sous a sedan chair, which was the only means of conveyance at the palace.

Instead of earning the money necessary for their expenses, the family often was presented with gifts—swords, rings, watches, snuff boxes and other expensive trifles—which were not readily negotiable, but for which they had to appear grateful. Musicians were not free agents in the mid to late 18th century, but merely superior servants. Leopold Mozart was fortunate that during his son's early years, Salzburg was ruled by Sigismund III Graf von Schrattenbach, a tolerant prince-archbishop who allowed his servant Leopold, the vice-kapellmeister, to travel. He merely stopped Leopold's salary while he was absent, a concession considered quite generous by most of his contemporaries.

By April 1764 the Mozart family resided in London, where the gold guinea was equal to the Louis d'or. Leopold still complained about living costs, but also boasted in letters to their landlord and friend Hagenauer about the profits Wolfgang and Nannerl were earning from their successful dual concerts, for which tickets cost half a guinea each. Extra shillings, half crowns and guineas were deposited with an English banker, who transferred them in ducats to Leopold's Salzburg bank. Eventually, as the novelty of *die Wunderkinder* waned with the fickle Londoners, the amount of money the children made began to decline, but this caused no real anxiety. Papa kept adequate resources on hand, and Mama was a good manager. The children worked hard at their music and language lessons, and visited museums and historic sites, experiences their father considered important.

In the summer of 1764, Leopold fell seriously ill and for a time was unable to manage his children's careers. The concerts and income stopped, and he fretted about the cost of doctors' fees. During his father's convalescence in Chelsea, 8-year-old Wolfgang composed his first symphony with 13-year-old Nannerl's assistance. In the autumn, the concerts and performances before George III and Queen Charlotte began again; a concert in February 1765 would bring in more than 100 guineas. England had been home for more than a year, but it was time to return to Salzburg.

Another crisis occurred in the autumn of 1765: the children were performing in the Netherlands when Nannerl and then Wolfgang almost died of fever. A goodly portion of silver gilders and gold riders went for their

. . . BUT IN MODENA, the realm of the Este family, they encountered pieces like the billon bolognino, muragliolo and tallero.

care as well as for the family's long journey home. Despite illness and the rigors of 18th-century travel, the tour was profitable. Both children impressed kings and commoners alike as talented and charming performers. Leopold proudly showed the presents and foreign currencies to their Salzburg friends even as he began planning another venture.

The next long tour lasted from December 1769 to March 1771 and took Wolfgang and his father to Italy, a patchwork of political and monetary systems. As usual, Leopold had carefully prepared for every emergency with letters of introduction, invitations to visit personal friends and relatives of friends, and the very necessary letters of credit. Thus, father and son lived in relative comfort during their long absence from Salzburg, while still supplying the needs of Nannerl and Frau Mozart.

Their first stop was the city of Innsbruck in the imperial province of Tyrol. Near Innsbruck lies the small town of Hall, site of an imperial mint that struck coins bearing the crowned eagle of the Tyrol as well as all the regular Austrian types. Once they left Tyrol and crossed into Italy, the fascinating confusion began.

Verona, Mantua and Milan, where Wolfgang first performed, were part of the Austrian empire. Their coins, struck in Milan, bore the portrait of the Empress, but the denominations were Italian. The gold zecchino was almost equal to the imperial ducat, being only .02 grs. lighter. It also was equivalent to 14 lire and 10 soldi. Leaving Milan, the travelers were faced with an array of coins ranging from tiny denarii to varied forms of the lira.

The Mozarts passed through Piacenza and Parma, whose coins resembled those of Milan, but in Modena, the realm of the Este family, they encountered pieces like the billon bolognino, muragliolo and tallero. On March 24, 1770, they finally arrived in Bologna, which was governed by the Pope.

The Mozarts remained in Bologna for five days to meet Padre Martini, Italy's greatest musicologist, spending coins that bore names like giulio, bianco and scudo. Their next stop was Florence, capital of the Grand Duchy of Tuscany. When the last of the ruling Medici died in 1737, the duchy passed to Francis, Duke of Lorraine, who had ceded his own principality to France when he married Maria Theresa of Austria. When he assumed the title of Emperor in 1745, Tuscany passed under imperial control. The Florentines used lira, zecchini and florins that bore the arms of Austria. Thus for the week they stayed in Florence the Mozarts were, in a sense, on home territory. On April 6 they left for Rome.

The first coins of Clement XIV, who had become Pope in 1769, had

While residing in the upstairs apartment at Schulerstrasse no. 846, Mozart wrote the opera *Marriage of Figaro*.

WOLFGANG NOTED WITH the exuberance of a 14-year-old that the beggar chief received 25 ducati d'argento every month from the royal treasury . . .

just begun to appear in circulation when the Mozarts presented their credentials to the proper authorities at the Vatican. These coins included a silver grosso, a silver 2-giulio piece and two gold pieces—half zecchino and zecchino. During his five-year pontificate, Clement XIV's most notable actions were his suppression of the Jesuits for meddling in affairs of state and his making 14-year-old Wolfgang Mozart a Knight of the Golden Spur for his accomplishments in music. This honor was bestowed during a special papal audience on July 8, 1770, after the Mozarts returned to Rome. They sojourned there from April 11 to May 8, at which time they departed for Naples.

When the Mozarts reached Naples, capital of one of the most corrupt kingdoms in Europe, Don Carlos had become Charles III of Spain and his son Ferdinand IV ruled as king of Naples and Sicily. His queen, Maria Caroline, the real power in this realm noted for lawlessness, was one of the many daughters of Maria Theresa.

Ferdinand authorized the striking of many coins during his long reign, but in 1770 the only denominations that bore his image were various gold ducats. The copper and silver pieces in circulation dated from his father's reign and consisted of copper cavalli and tornese as well as silver grani and piastra. Since the Neapolitan ducat was equal in weight to its Austrian counterpart, Leopold's job of transferring funds was easy, but that did little to assuage his concerns about prices and expenses.

Louis XV was king of France when the Mozarts arrived in Paris late in 1763.

Naples was a city of extremes. On the one hand there was unbelievable opulence, on the other abject poverty, which bred a race of beggars that existed as a state within a state. Wolfgang noted with the exuberance of a 14-year-old that the beggar chief received 25 ducati d'argento every month from the royal treasury just to make his people behave.

After a busy stay of almost six weeks, which included a number of concerts and a tour of Pompeii and Herculaneum (then in the first stages of excavation), the Mozarts returned to Rome. Unfortunately, Leopold was injured in a coach accident shortly after leaving Naples. A grueling, 27-hour journey brought them to Rome on June 26. Papa was placed under a doctor's care, and Wolfgang had the opportunity to enjoy the ancient capital of the Caesars on his own. By July 8, Leopold's leg injury was better. He accompanied his son to the audience with Pope Clement XIV, and Wolfgang was able to wear his insignia of the Order of the Golden Spur, which had arrived three days earlier. Only one other musician, Orlando di Lasso, had previously been granted knighthood of the first class in the Order of the Golden Spur, but Wolfgang took this excep-

PAPA COULD NO longer handle travel arrangements and manage concerts. Wolfgang had to assume these responsibilities himself . . .

tional honor very lightly and rather than assume his title of Ritter ("knight"), he once dubbed himself "The Honorable Pig's Tail." While in Rome, he also composed more music for future performances.

By July 20, the Mozarts had returned to Bologna. Leopold continued to recuperate while Wolfgang composed his opera *Mitridate, rè di Ponto* and studied counterpoint with Padre Martini. His efforts were rewarded on October 10, when, after completing a difficult composition, he was inducted into the prestigious Bologna Academia Filarmonica and two days later received his certificate from the teacher who also paid his 40-lira entry fee.

The lira had long served as a coin of account in all Italian cities; its use facilitated the transfer of funds from one currency to another. On October 18 Wolfgang and his father reached Milan to prepare for the première of *Mitridate* on December 26. The opera was a success and led to another contract. The terms were very generous for one so young, including an honorarium and free lodging. On their way home, the Mozarts were able to enjoy the Venetian pre-Lenten carnival of 1771. Probably some of their profits bought costumes for the festivities. But Leopold and Wolfgang could afford to spend a scudo or two—theirs had been a very successful tour.

Between 1771 and 1773 there were two more tours to Italy and two more operas; again Leopold's salary was stopped, but he was more concerned with finding a secure position at a royal court for his son. Nothing came of his efforts, and the death of old Archbishop Sigismund set in motion a chain of events that would permanently affect the entire Mozart family. The new Archbishop Hieronymus, Count Colloredo was willing to employ father and son as vice-kapellmeister and konzertmeister, respectively, but he took a dim view of his servants jaunting off on concert tours at the slightest pretext.

Wolfgang soon began to chafe at the confinement of Salzburg and in August 1777 petitioned for release from Colloredo's service; the archbishop swiftly riposted by discharging both Mozarts. Despite his dislike of the archbishop, Leopold feared to leave. Wolfgang was delighted; he hoped to gain employment with the Elector-Palatine, Karl Theodor, whose orchestra at Mannheim was considered the most innovative in Europe.

Papa could no longer handle travel arrangements and manage concerts. Wolfgang had to assume these responsibilities himself, but Mama Mozart would see to his everyday needs and report to her husband, who would contrive to do as much as possible from afar. Unfortunately, the entire

Mozart's opera *Die Entführung aus dem Serail* won him the favor of Emperor Joseph II and the theatergoing public. Mozart was paid 100 imperial ducats from the court theater accounts for this composition.

WITH NO STEADY income from concerts, he accumulated debts. Leopold became frantic: "For the love of Heaven, you must really try to get some money."

experience was a failure. Wolfgang's compositions were admired, but, after keeping him dangling about the court for months, Karl Theodor declined to employ him. Worse still, Wolfgang fell in love with Aloysia Weber, a talented singer from an improvident family. With no steady income from concerts, he accumulated debts. Leopold became frantic: "For the love of Heaven, you must really try to get some money."

A Parisian tour seemed the last hope. Leopold, ever practical, promised to arrange a bank draft of 20 or 30 Louis d'or to cover initial expenses. Mother and son reached Paris on March 23, 1778, after selling their private carriage for 40 florins and paying a customs duty of 38 sous for Mozart's music paper.

After a one-year courtship, Wolfgang married Constanze Weber on August 4, 1782.

Wolfgang has often been criticized for lack of thrift, his Parisian tour being an example of his innocence of money matters, but his lack of success in that city was not entirely his fault. For years the French economy had been in an inflationary spiral. Frau Mozart did not exaggerate when she complained that prices had increased more than 50 percent since their visit 12 years earlier. In fact, France's participation in the American Revolution would bankrupt the national treasury by 1783.

The Mozarts took rooms in the heart of the city, and Wolfgang sought employment in the theater and among the nobility, but seldom was paid what he was promised. Preoccupied with local musical rivalries, the Parisians no longer considered Mozart an engaging child prodigy, but merely one young talent among many. Frau Mozart complained to her husband that "living is extremely expensive in Paris; a pound of butter costs 30 to 40 sous . . . a pound of beef 10 sous . . . a young chicken 3 livres; wine is dear and very poor, as the innkeepers always adulterate it." Tired and homesick, her health declined. She became ill, and died on July 3, 1778.

Unhappy, lonely and poor, Wolfgang lingered in Paris until the end of September with a friend, Baron Grimm, from whom he borrowed 15 Louis d'or for his return journey to Salzburg. Leopold had engineered his son's reinstatement in the archbishop's service, with a salary of 450 florins. Wolfgang was more frustrated than grateful, especially when he discovered that Aloysia no longer loved him. The next two and half years were productive musically, but a break with his arrogant employer was inevitable. Summoned to Vienna in March 1781, Mozart was denied opportunities to perform except for Colloredo's entertainment. These restrictions provoked an argument that led to his being literally kicked off the premises by the archibishop's steward. At the age of 25, Wolfgang

continued on page 1827

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Magic Flute

Silver
coin
Salzburg

Silver
coin
Vienna

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FROM THE PAGES OF THE NUMISMATIST . . . 1933

Medal for the Unknown Washroom Warrior

A satiric medal captures a private moment and the American spirit.

by Frank G. Duffield

Huey P. Long, known as the "Kingfish," was elected governor of Louisiana in 1928 and in 1931 won a seat in the U.S. Senate. Accused of wanting to become dictator of the United States, he was said to have almost complete control of the Louisiana State government.

NESTLING SNUGLY IN a black plush box in a case reserved for new additions at the museum of the American Numismatic Society, New York City, Curator Howland Wood, on September 20, installed the medal to the "Unknown Hero" who hit Senator Huey Long in the eye at the Sands Point [New York] Bath Club washroom on August 26, as reported in the daily press at the time. The exercises in connection with the presentation were impressive, the only regrettable feature being the absence of the "Unknown Hero." A chair had been reserved for him, but it remained vacant throughout the proceedings.

The medal was received by Edward T. Newell, president of the society, from Owen P. White, novelist and associate editor of *Collier's* magazine, whose public suggestion of such a medal resulted in a flow of contributions from dimes to dollars, which turned what originally was a jest into earnest work. Nearly $1,000 was received from all parts of the country. Even after the medal had been designed and ordered, Mr. White said, he had thought he could dispose of it only by presenting it to the trophy room of the Sands Point Bath Club, in the belief publicly reported that "no dignified museum would be frivolous enough to accept it." It was this public report, Mr. Newell said, which prompted the American Numismatic Society to write to Mr. White, explaining that it was "one of the most dignified museums in this country," but that he considered the washroom medal a public expression of the American people and asked the privilege of being its repository.

In presenting the medal, Mr. White said: "This is an historic occasion.

Adapted from the November 1933 issue of *The Numismatist*.

It is unique. Perhaps not in the annals of any country, certainly not in the annals of this one, has there ever been a moment like it."

In accepting it, Mr. Newell said: "My interest in the medal is purely numismatic. When I learned from the newspaper accounts that this unknown hero had not been positively identified, or at any rate was too modest to come forward and admit his identity publicly, I thought perhaps the society and its museum might become the repository for the medal. Accordingly, I wrote to Mr. White, whom I had never met, and the result is the ceremony today. I appreciate the honor of accepting this medal commemorating the act of this noble but unknown hero. I feel sure it will find its place in history along with the medals presented at the Marathon. Some day it may hang side by side with the medal presented by the Emperor Honorium to the general who defeated Alaric, the Goth, the inscription on which reads TRIUMPHATOR BARBARORUM, which means "the conqueror of the barbarians."

George DeZayas, who designed the medal, was also present at the exercises.

The gold medal is suspended by two chains from a bar pin and the length is about four inches, including the chains and pin. The back of the medal is engraved PRESENTED/TO THE/AMERICAN NUMISMATIC/SOCIETY/SEPTEMBER 20/1933. Accompanying the medal as it lies in the display case is a card reading: "Medal to the Unknown Hero Who Hit Huey Long. Deposited in the Museum of the American Numismatic Society by the American People."

A replica of the gold medal, struck in bronze by the Medallic Art Company, New York City, is available for sale to the public. It shows on the obverse a "Kingfish," the face of which is in close contact with a strong right arm and fist issuing from the bottom of a washbowl with two faucets of running water. A crown is seen falling from the head of the Kingfish. At the right MCMXXXIII. Upon the lower border, PUBLICO CONSILIO PRO RE IN CAMERA GESTA. The reverse has an inscription in seven lines. BY/PUBLIC ACCLAIM/FOR A DEED/DONE IN PRIVATE/SANDS POINT/AUGUST 26/1933. Below in small letters: MEDALLIC/ART CO/NEW YORK.

Writing on September 25, Curator Wood says: "We have had over 100 people in each day looking at the medal since it was placed on view."•

Designed by George DeZayas, a gold medal honoring the unknown man who hit Huey Long at the Sands Point Bath Club was placed on display at the American Numismatic Society on September 20, 1933.

AMERICAN NUMISMATIC SOCIETY

A bronze replica of the medal was created by Medallic Art Company of New York City for sale to the public.

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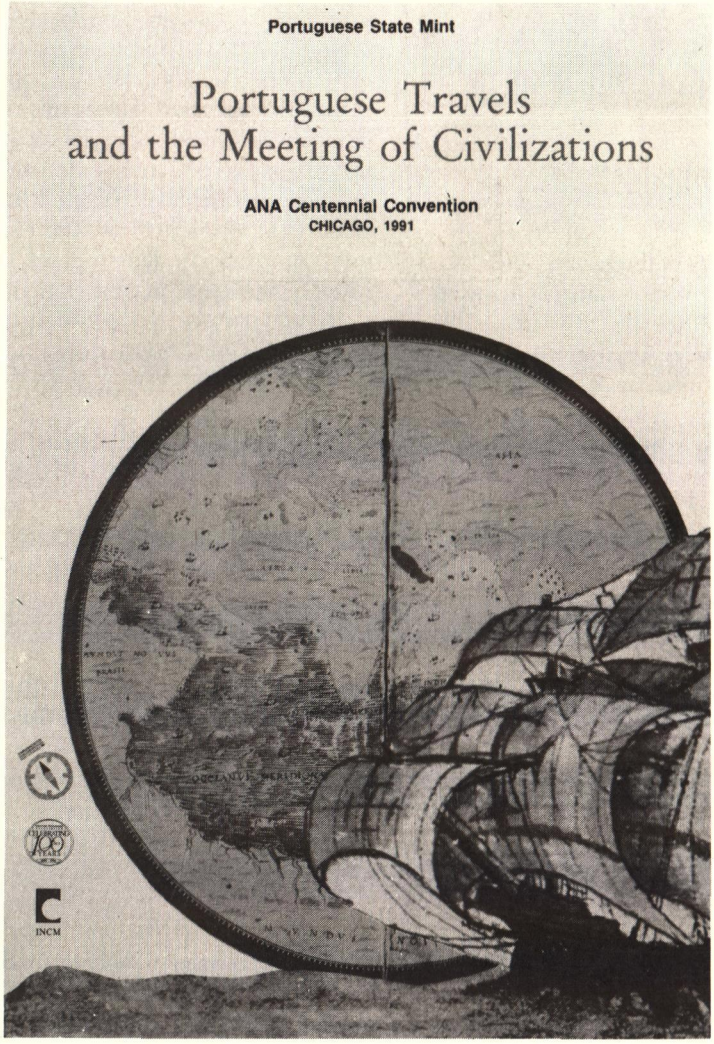

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The Common – and Uncommon – Lincoln Cent

ALTHOUGH NONE OF the various date and mint combinations in the Lincoln cent series can be considered rare in the absolute sense, a few key coins are noticeably more scarce than their fellow cents. These include dates such as 1909-S and 1909-S VDB, 1914-D, 1924-D and 1931-S.

In addition, some dates are common in terms of their total number outstanding, but are scanty when quality of strike is factored in. Cents that are notorious for being weakly struck include 1911-D, 1920-D, 1922-D, 1923-S, 1925-D, 1925-S, 1926-S and 1929-D. Collectors should study these and other characteristics of Lincoln cents before undertaking the assembly of a set. This final, two-part installment in my study of the Lincoln cent series details such specific information.

A date and mint collection of Lincoln cents begins with one of the most fascinating of 20th-century U.S. coins —the 1909 issue bearing the designer's initials V.D.B. (for more details, see the September 1991 installment of "No Worse for Wear"). As a result of all the attention devoted to that coin, many were saved at the time of issue. Thus, today's collectors can acquire an Uncirculated or About Uncirculated example for just a few dollars.

The 1909-S VDB (shown) created such a furor that the designer's initials were removed and the cent was re-issued. Both varieties are readily available, although the issue with Brenner's initials is somewhat more expensive.

Not so, of course, for the low-mintage San Francisco strike. These

NO WORSE FOR WEAR

BY DAVID W. LANGE

bring several hundred dollars in similar grades, although they are not as scarce as has long been claimed. Due to the tendency of the general public to save any first-year-of-issue coin as a novelty, many 1909-S VDB cents survive in high grades. Forty or 50 years ago, it was not uncommon to find dealers and collectors holding complete uncirculated rolls of this variety. Although these have since been widely dispersed, the 1909-S VDB cent remains readily available for a price. Its mystique survives primarily as a result of its rarity in circulation at a time when other dates in the series were plentiful.

Also necessary for a complete set of Lincolns are the Philadelphia and San Francisco cents without designer's initials. These were struck after the highly criticized letters were removed. Although more examples were coined of these later issues, there seem to be fewer high-grade specimens of each, as both collectors and the general public had focused their attention upon securing the first variety.

Still, enough examples of both varieties survive to fill the holes in your album. The 1909-S issue carries a premium above its P-mint counterpart, but its value is well below that of the 1909-S VDB. All four Lincoln cents of 1909 come sharply struck, which assists in providing a pool of collectable examples.

Like the later issues of 1909, the cents of 1910 through 1917 do not bear any indication of their designer's identity. The initials V.D.B. were restored to the Lincoln cent with the coinage of 1918, although they appear quite inconspicuously at the truncation of the President's bust. These cents are generally well struck, with the exception of some specific areas of weakness on many of the branch mint coins dated 1911 through 1914. Problem spots most often include the ears of wheat on the reverse and the motto IN GOD WE TRUST on the obverse. Branch mint cents, particularly those coined at Denver, sometimes exhibit weak mintmarks.

The 1915 though 1918 Philadelphia and San Francisco Mint cents are among the most sharply struck in the series. Denver apparently didn't learn how to fully strike a Lincoln cent until the late 1930s. Surprisingly, coins such as the 1915-S and 1916-S are nearly of proof quality in sharpness and make for excellent type coins.

This feature does have its drawbacks, however, because the attractiveness of such coins has led many persons to dip toned cents in a mild acid bath in an effort to restore their red color. Of course, the result is an unnatural finish, which is unequal to the coins' original brilliance. When such occurs, the cents usually are re-toned to some extent by their owners, who hope to conceal the operation. While the finished product may seem quite beautiful to the undereducated collector or dealer, an

experienced cent specialist can usually spot such doctored coins quite easily and will not pay the premium commanded by a cent with its original red color intact.

So widespread was this practice during the 1960s and '70s that *nearly all* of the red or red-and-brown branch mint Lincoln cents I have seen from the 1911-23 period have been so treated. If this statement causes alarm, it is meant to do so. All branch mint coins from those years grading Extremely Fine (EF) and higher must be examined very carefully for signs of dipping and re-coloring. Although the rarity of cents having original color may make the dipped coins acceptable substitutes, they should be acquired only when discounted.

The rise of third-party grading services has nearly eliminated the practice of dipping and re-coloring Lincoln cents. Such services can spot processed coins and will reject them for certification. This all but eliminates the profit motive for chemically treating copper coins. Even so, enough dipped cents survive from the "bad old days" to snare the unsuspecting collector or dealer.

Beginning around 1919, a general deterioration of the Lincoln cent's obverse master hub became evident. The enormous quantity of coins struck during World War I began to take its toll. As production of working hubs and dies increased, a greater number of impressions from the master die and ultimately, the master hub, caused the fine details of the Lincoln cent obverse to wear away. This phenomenon continued through the 1920s and later decades.

Astoundingly, a new obverse master hub was not prepared until 1969! The resumption of proof coinage in 1968 after a three-year suspension revealed the extent to which Lincoln's portrait had deteriorated. His hair had become virtually indistinguishable from the contours of his skull, giving the President the appearance of one afflicted with acromegaly. This gross overuse of the original master hub became more evident with each passing year, and the definition of a fully struck Lincoln cent must be adjusted accordingly. No cent of the 1920s will be as sharply detailed as one dated 1909 or 1916, even though it may qualify as a fully struck example of its particular date and mint.

Cents dated 1919 through 1930 follow a particular pattern. While weakly struck pieces turn up for all

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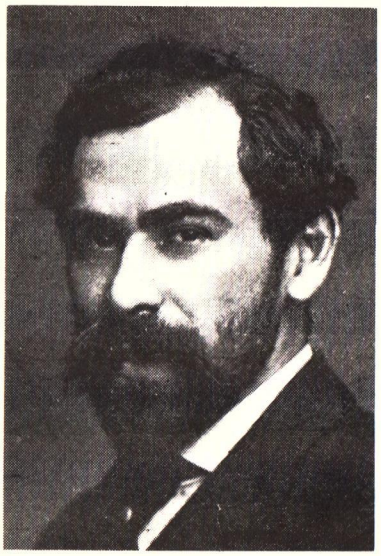

Victor David Brenner, designer of the Lincoln cent. The appearance of his initials on the coin's reverse caused quite an uproar.

dates and mints, Philadelphia Mint cents are generally available in fully struck condition. The same cannot be said for the branch mint coins. Throughout this period, the Denver and San Francisco Mints seemed to be vying to produce the least desirable cents. Mushy and indistinct coins are the norm for these years, with some grading no better than Very Good (VG) while only slightly worn. In some instances, it can be quite difficult to distinguish whether a cent's mintmark is a D or an S, despite that it is uncirculated and fully lustrous.

The reasons behind this remarkable decline in the quality of branch mint coinage has never been explained with any certainty, but it seems to have affected all denominations. The 1923-S, 1924-D, 1925-D, 1925-S, 1926-D, 1926-S and 1929-D are noted for being almost invariably weak.

The most extreme examples of this poor quality are the "no-mintmark" 1922 cents. Official records reveal that cents were coined only at the Denver Mint that year, yet a number of Lincolns are known from dies that had so badly deteriorated that the mintmark was no longer visible. This condition may just as well have occurred in other years and gone undetected.

A few exceptional branch mint cents are known. Well-struck coins with original surfaces, whether red or brown, are always in demand and trade at premium prices among knowledgeable collectors and dealers. Again, these are the most likely subjects for an acid bath. Exercise caution when purchasing any branch mint cents of the 1920s.

continued next month •

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El Salvador (1889 - 1940)
England (1797 to date)
Estonia (1922 - 1936)
Ethiopia (1897 - 1931)
Fiji (1934 - 1965)
Finland (1864 - 1918)
France (1848 to date)
French Cochin - China (*Vietnam*) (1875 - 1885)
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Germany (1800 to date)
Greece (1828 - 1967)
Greenland (1926 - 1957)
Guatemala (1801 - 1959)
Haiti (1807 - 1908)
Honduras (1832 - 1949)
Hong Kong (1863 - 1951)
Hungary (1830 - 1943)
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Isle of Man (1813 - 1859)
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Korea (1888 - 1910)
Latvia (1922 - 1932)
Liberia (1847 - 1906)
Liechtenstein (1862 - 1956)
Lithuania (1925 - 1938)
Luxembourg (1854 - 1946)
Malaysia (1845 - 1961)
Mauritius (1877 - 1971)
Mexico (1801 to date)
Mombasa (*Kenya*) (1888 - 1890)
Netherlands (1801 - 1966)
New Zealand (1933 - 1965)
Nicaragua (1878 - 1965)
Norway (1801 - 1958)
Panama (1904 - 1953)
Paraguay (1845 - 1939)
Peru (1801 - 1966)
Philippines (*Spanish*) (1861 - 1885)
Poland (1810 - 1939)
Portugal (1804 - 1860)
Puerto Rico (1895 - 1896)
Rumania (1867 - 1946)
Russia (1802 - 1936)
San Marino (1864 - 1938)
South Africa (1892 - 1960)
Southern Rhodesia (1932 - 1954)
Spain (1801 - 1966)
Sweden (1802 - 1955)
Switzerland (1797 to date)
The United States of America (1792 to date)
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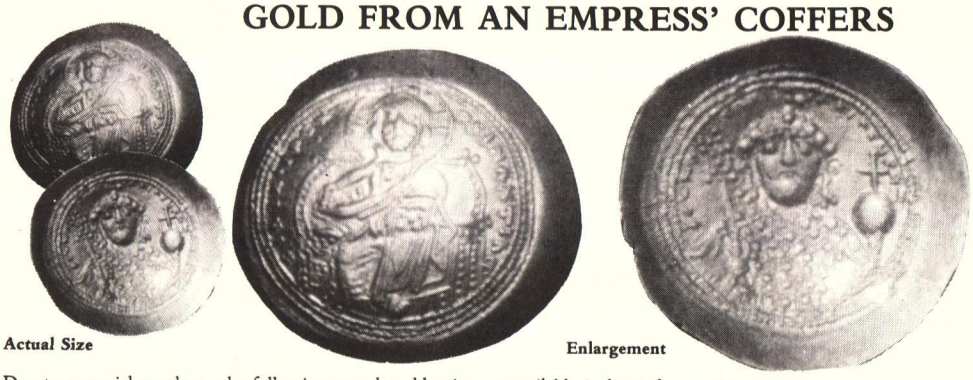
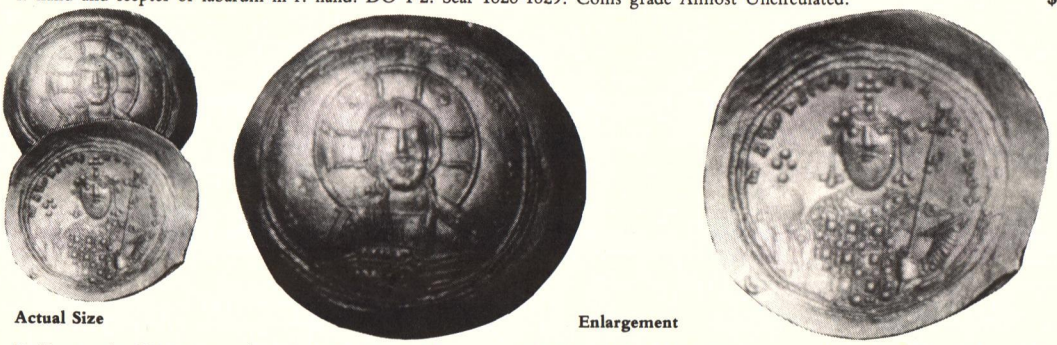


Actual Size **Enlargement**

Due to a special purchase, the following superb gold coins are available in limited quantities.

A: Constantine IX, Monomachus, 1042-1055 A.D. Gold Histamenon Nomisma. Weight about 4.4 grams. Concave fabric. Obverse: + ihS XIS REX REGNANTInm (or similar), "Jesus Christ, King of Kings." Christ enthroned and facing on lyre-backed throne. He wears nimbus, tunic, and himation; right hand turned inward in blessing held in sling of cloak. Reverse: + CWnSTANTn bASILEY Rm (or similar), "Constantine, King of the Romans." Bust of the emperor facing wearing traditional loros and crown with cross and pendilia; he holds globus cruciger in l. hand and scepter or labarum in r. hand. DO 1-2. Sear 1828-1829. Coins grade Almost Uncirculated. **$395 each**



Actual Size **Enlargement**

B: Constantine IX, Monomachus, 1042-1055 A.D. Obverse: + ihS XIS REX REGNANTInm (or similar, "Jesus Christ, King of Kings." Bust of Christ facing, wearing cross nimbus, tunic and himation; His right hand is raised in blessing in sling of cloak; He clasps book of gospels in left hand. Reverse: + CWnSTANTn bASILEY Rm (or similar), "Constantine, King of the Romans." Bust of the emperor facing wearing loros and holding globe surmounted by cross in left hand and long cross in right hand. DO 3. Sear 1830. *The obverse type is known as the Christ Pantocrator and is copied from the dome mosaics of Byzantine churches.* Coins grade Almost Uncirculated. **$395 each**

Constantine IX was crowned emperor of Byzantium on June 12, 1042 following his marriage to the elderly empress Zoe. The empress and her sister Theodora, daughters of Constantine VIII, had been jointly ruling the empire since the deposition of Michael VI about seven weeks earlier. This was Zoe's third imperial marriage and she had developed a great passion for gold and the pleasurable life possible for an empress. It is mentioned in the *Chronographia* of Michael Psellus that she had special bronze coffers built to hold gold coins to amuse her sister and herself. They presented coins as gifts to anyone who pleased them. These coins were most likely similar to the nomisma offered here.

An extraordinary love affair developed between Constantine and Selerina, a niece of the emperor's previous wife. Originally a covert affair, it quickly became public knowledge and the empress consented to accept the mistress. In fact, an official treaty of friendship was ratified at an imperial pavillion built for the occasion. Zoe, Constantine, and Selerina presided over the senate who witnessed the accord. Selerina was given the title of *Sebaste* (Pious one) and permitted to attend all offical functions at the side of the emperor and empress.

The most important world event of this reign was the great schism of 1054 between the Eastern Church and the Church of Rome. After prolongedc disputes over political and theological matters, Leo IX sent legates to Constantinople to deliver a papal bull excommunicating the Patriarch, Michael Cerularis, on July 16, 1054. Cerularis reacted in kind by convening a Synod and excommunicating the papal legates. This rift between the two Churches would never be healed and would have profound long term effects on East-West relations.

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The Story of Two Commemoratives

IN LAST MONTH'S column, I examined L.W. Hoffecker's involvement in the production and distribution of the Old Spanish Trail commemorative half dollars. In testimony before the Senate Committee on Banking and Currency, March 11, 1936, Hoffecker, acting in the capacity of chairman of the Legislative Committee of the American Numismatic Association, discussed the project:

Hoffecker: I will say that I have been out to the San Diego Exposition and talked to those people and got an idea of how many they have sold. I am quite familiar also with the Maryland issue, and also with the Connecticut issue, and with the Old Spanish Trail issue that I was the distributor of myself.

Senator Alva B. Adams: When you say you were "the distributor," how did you become the distributor?

Hoffecker: I was asked by our people to come up here and sponsor the bill, being the only coin collector in that district, and I came up and sponsored the bill, and it was passed, and I distributed the coins on their orders.

Senator Adams: But you had no ownership of them?

Hoffecker: No sir, none whatever. We got 10,000 coins in our issue. I talked with all the big collectors and the dealers discouraged me, and told me that on account of the depression and so many other bills being up that I wouldn't be able to sell those coins. They had me worried a little bit, but I decided to go ahead anyway, and I guess I was a little bit too anxious to get orders, so at the start I would take orders for 10 or 15 coins from a single person. The dealers did not warm up to them to start with, but finally they sent in orders, and I let some of them have 25; let one of them for instance have 25, and another one have 25, and

COINS & COLLECTORS

BY Q. DAVID BOWERS

a few more got less than that. Later I refused to increase their quotas. Then orders began to come in pretty fast, and I began to hold them down. If I had not been scared at the start I would have been able to furnish every collector in the United States, as well as in foreign countries, from those 10,000 coins. As it was I ran short about 1,000 coins. It was because, as I say, I got a little bit worried. One man wrote in on an association's stationery and said he had been authorized—it was by the Kansas City Club—to get 50 coins to pass around among their members. I had no reason to doubt his letter, and so I cashed his check and accepted his order. But a week later I got a letter from the secretary of the club saying he had been authorized to get them, and when I told him about the other man he said that other man was in bad repute and had no right to get them from me.

Senator Adams: You sold all those coins to dealers?

Hoffecker: No; to collectors. I let a few dealers have as many as 100 coins and some may have duplicated orders under another name.

Senator Adams: What percentage of the coins went to dealers as distinguished from collectors?

Hoffecker: Not over 10 percent. I would not let dealers have as many as I did if I had not been a little scared at the start. If I had held the dealers down, I would have had more for the collectors; and I might say that I let some collectors have 10 or 15, but if I had held them down to 5 coins apiece, I would have had enough for all of them.

In Hoffecker's Own Words

Correspondence from L.W. Hoffecker to Walter P. Nichols, dated August 7, 1936, commented on the earlier distribution of Old Spanish Trail pieces as well as other matters:

> There is quite a bit of complaint about the collectors being called on to finance these issues [commemoratives in general] for the commissions. If a small collector wants to be sure of a few coins, it is up to him to put up the money as soon as he hears about them, but he should then be sure that he will get the coins. First come, first served. Every commission that I have had any correspondence with has been sadly disappointed about the local enthusiasm, or consumption, rather, of these coins. Every time I mentioned our coin here in town, I was called a highway robber for asking $2 for them. Our newspapers gave me plenty of coverage for three months, and I got 150 orders from residents of El Paso.
>
> After it became known that there was a premium on them, they had the nerve to come around and tell me that since they had been a long time friend of mine they were counting on me to save some coins. Some of them got very sarcastic about it, but I was not peddling coins from door to door, nor guaranteeing them to increase in value. . . .
>
> I did not get in any trouble

whatever with the Old Spanish Trail. I just handled it like I always have handled my private business. I kept track of how many coins I had sold every day, and when I had sold within 1,000 of what I expected to get, I stopped accepting orders. I was also careful when I saw the coins were selling well not to take too large an order from a dealer.

I gave all the dealers all the coins they asked for the first time, but after that I refused to double any of their orders. With a thousand coins, I was able to take care of all emergencies, like different congressmen and senators, and the Department of the Mint, who wrote in asking for coins, and persons whom I was under obligation to, and if you are a subscriber to *The Numismatist* you will see how many favorable remarks have been made about the way that issue was handled.

ANA President L.W. Hoffecker (right) and immediate Past President J. Henri Ripstra at the ANA's 1940 convention in Detroit. Hoffecker's distribution and sale of the Old Spanish Trail commemorative half dollar fell under scrutiny by both dealers and collectors.

L.W. Hoffecker had more to say to Nichols in a letter dated August 13, 1936:

> I got into an argument in New York over the Old Spanish Trail. A dealer advertised the coins for sale at auction two months before they were minted, and I objected to it, as a lot of people would have roasted me for giving dealers coins before they got them, and he got pretty hard-boiled about it. My secretary suggested that we cut him off without any coins at all, but I immediately told her that I was financially responsible, that I had accepted his order in writing, and that he would have cause for action against me. To confirm my opinion, I took it up with my attorney, and he told me I had better make delivery, which I would have done anyway, as he could have told his story in print, and made it sound bad for me. I tried to

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smooth over everybody in handling the Old Spanish Trail issue, and think I succeeded very well. I had plenty of reasons for getting peeved and telling some of them something, but just forgot about it. . . .

From L.W. Hoffecker's Files

The following excerpts from letters in L.W. Hoffecker's files (plus an auction catalog description) indicate that his stories were inconsistent concerning the "sellout" of Old Spanish Trail half dollars at the time of issue. They also provide some interesting sidelights on the distribution of the pieces. (Neither Mr. nor Mrs. Hoffecker, it would seem, were candidates for an award for veracity).

• A.H. Baldwin & Sons, Ltd., old-line London dealers, wrote to Hoffecker on August 6, 1935, as follows: "Thank you for your letter. We regret to say that 50-cent coins commemorating the opening of the Old Spanish Trail are of no use to us. Many thanks for offering them to us." This was a month before Hoffecker realized they would be "sold out"; the response was apparently in reply to a dealer solicitation.

• Letter from Hoffecker to John G. Harlan, September 17, 1935: "We will get the Old Spanish Trail coins the last of this week and we'll ship them all at one time."

• Letter from Hoffecker to A.D. Gutheil, February 25, 1936: "I am sorry to inform you that all of the Old Spanish Trail coins were sold by our committee in the middle of September, two weeks before we got them from the mint, as they had been advertised for three months in the numismatic journals previous to that time. Most of the coins went to the collectors, the dealers getting very few, and no one locally bought any for resale. . . . All coins were sold by our committee for $2 each and postage."

• In response to Fred H. French, a Los Angeles collector who wrote on October 16, 1935, seeking a single Spanish Trail half dollar, Hoffecker wrote on October 21, 1935: "Replying to your letter of the 16th I would say I sold a few coins in Los Angeles which I expect are for resale. The El Paso people did not buy any in quantities; just one or two for keepsakes. . . . "

• Letter dated March 10, 1936, from Hoffecker to John S. Maher, a Pennsylvania collector: "All of the Old

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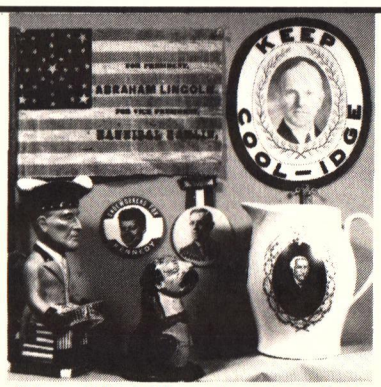
Spanish Trail coins were sold by our committee by the middle of September as they had been advertised for three months in the numismatic journals. . . . No one in El Paso bought any coins for resale."

• Despite the fact that Hoffecker said he was sold out, when Gerald E. Carhart, a collector from Hudson, New York, wrote to him on October 19, 1935, offering to exchange a Hudson commemorative half dollar for an Old Spanish Trail half dollar, Hoffecker answered as follows on October 26: "Replying to your letter of the 19th I am sending you one of our Old Spanish Trail coins and you may send me a Hudson coin in return. I would like to get one or two more on the same terms; there are several collectors in El Paso who got left out on the Hudson, and as they have five or six each of our coins they would like to trade for Hudson coins on this basis. If you know of anyone else, please give them my address." (This contradicts Hoffecker's statement that local collectors purchased no more than one or two coins each, and that, in any event, he did not have any.)

• In a letter to Abe Kosoff, Numismatic Gallery, Beverly Hills, California, dated February 10, 1953, L.W. Hoffecker revealed, probably unintentionally, that he indeed had a quantity of Old Spanish Trail half dollars on hand: "Received your letter of the 9th and sorry we have a very limited number of the Old Spanish Trail coins, and many collectors seem to like to buy from the designer of the coin and we have no trouble selling 2 or 3 coins at $15 each every week." (This was equal to 100 to 150 coins sold per year.)

• In a letter to B. Max Mehl, dated February 27, 1954, Mrs. L.W. Hoffecker stated, "In reference to the Old Spanish Trail half dollars, we only had 12 of these coins and Mr. Hoffecker decided to keep them for his grandchildren and great grandchildren, as the coins will mean more to them than the money would mean to him." At the time Hoffecker was very ill and under a doctor's care.

• When coins from L.W. Hoffecker's estate were sold by Superior Galleries, February 1987, the following commentary appeared on page 372 of the catalog: "The following group of *sixty-three* Old Spanish Trail half dollars. . . . comes from the estate of L.W. Hof-



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fecker. . . . " (emphasis added)

• Letter from L.W. Hoffecker to E.M. Williams, January 17, 1936: "The money raised was put in our museum fund to purchase things for the museum."

• Harold Birch, a collector from Sacramento, California, wrote to Hoffecker on February 10, 1936: "Up till yesterday, I felt very fortunate in being able to get in on the ground floor and get one of your Old Spanish Trail half dollars for $2. I read your [ad] in *The Numismatist*, saying that the issuing price was $2.00 and sent $6.00 plus postage for 3 coins, 1 for myself & 2 for two other collectors. The money was on deposit with you for almost 3 months before the coins were issued. Yesterday I read in *The Numismatist* where a coin club held a monthly meeting and one of the members distributed Old Spanish Trail half dollars to the other members for $1.10, at slightly above cost, the difference to go into the club kitty. I collected the money $2.00 from the other two fellows and now they read in *The Numismatist* where it has been possible to get the coins for less, so that puts me on the spot. Possibly a mistake was made somewhere, but for my own information, as well as the others, I would like to know how it is you advertise a coin for a certain price & [later] it is sold for half price. Surely no one is selling them at a loss, so either I got stung or else someone made a mistake and I have some money or more coins due me & the other two collectors."

• Hoffecker replied to Birch on February 13, 1936: "I received your letter of February 10 and, to say the least, I do not like the tone of it. Nobody got any of the Old Spanish Trail coins for less than $2 each. I am not running a con game, and you did not read in *The Numismatist* that the Old Spanish Trail coins were distributed at any club at $1.10. I read *The Numismatist* every month and the only thing said about any commemorative coins being distributed for $1 was when Mr. Guttag distributed the Hudson commemorative half dollar. I tried to give the collectors a square deal, but when I get letters like yours I wish I had sold them to dealers and let them hold you up. Any man that is not satisfied with a coin at $2 when they are selling for $6 cannot be satisfied, and I am not worrying any about you. Next time you had better get someone

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Collecting Old Spanish Trail Halves

The Old Spanish Trail half dollar, sometimes called the El Paso half dollar, and more recently simply called the Spanish Trail half dollar, was popular with collectors from the very start, and this enthusiasm has carried through to the present day. The relatively low mintage of the issue has put it high on the list of pieces desired for completion of type sets or full sets of commemorative half dollars.

Because the Old Spanish Trail half dollars were sold to the numismatic community, most of the original mintage exists today in collector's hands. Specimens encountered are apt to be in the lower ranges of mint state, from MS-60 to -63. MS-64 and MS-65 coins, although scarce, are far more available than are comparably graded Hawaiian and Hudson half dollars. More care was taken in the handling of Old Spanish Trail half dollars than for certain contemporary issues, for survivors are less likely to show significant nicks and bagmarks. By today's standards, the average 1935 Old Spanish Trail half dollar was apt to be MS-63 or MS-64 at the time of issue.

The Aftermarket

By December 1935, the market value of a typical uncirculated Old Spanish Trail half dollar had risen to $5.50 from the issue price of $2. By the summer of 1936, the peak of the commemorative boom of the 1930s, the level had risen further to $7, followed by a drop to $4 by the end of 1940. In later years, closing market prices were approximately as follows: $12 (1945), $14 (1950), $38 (1955), $75 (1960), $235 (1965), $220 (1970), $510 (1975), $2,150 (1980) and $1,000 (1985).

Beginning with the new grading interpretations adopted by the ANA Board of Governors in January 1986, approximate market levels at the close of each year since then have been as follows:

1986: $775 (MS-60), $1,000 (MS-63), $1,350 (MS-64) and $1,900 (MS-65)

Spring 1990: $750 (MS-60), $850 (MS-63), $1,200 (MS-64) and $2,250 (MS-65)

December 1990: $700 (MS-60), $770 (MS-63), $880 (MS-64) and $1,525 (MS-65).

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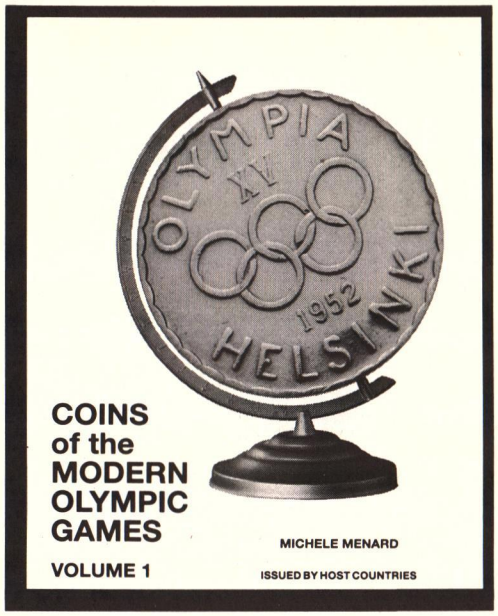

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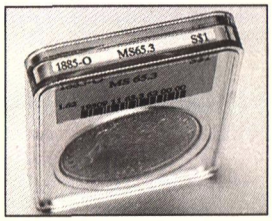

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MARKET FORUM

BY MICHAEL R. FULJENZ

ONE SATURDAY AFTERNOON in 1966 when I was 12 years old, I saw "Woody," the local coin dealer, purchase a gleaming $5 Indian gold piece for $40. Unbeknown to him, for the first time in my life I had 50 whole dollars, won the night before at a bingo game I was forced to attend with my grandmother. As my father used to say, "That money was burning a hole in my pocket."

I asked Woody how much he was going to sell the $5 Indian for. His instantaneous response was $50. Since I had never spent more than $10 in his shop at one time—five lawns mowed at $2 each—I wonder if he could smell that $50 bill burning that hole in my pocket. After feigning interest in other coins in his shop, I asked to examine Woody's "newp" (new purchase). The "pet shop" owner put the "puppy" in my hands, and I was in love. After a few minutes of haggling, Woody threw in a $2 Capital Plastics holder, and the flammability of my jeans' pocket was no longer an issue.

My euphoria lasted until all that weekend's football games were over. Then, about *Bonanza* time on Sunday night, "buyer's remorse" hit me with the severity of a Monday morning pop quiz in "New Math." I was appalled—no, when I was 12 I was never appalled—I was crushed that my friend Woody would charge me a 20-percent markup. I then began to wonder, would Woody even buy the coin back? The week passed and my love for the coin was gone, forever tainted by the exorbitant markup I had been charged.

As was my ritual on Saturdays, I got up, mowed a few lawns and waited for the mailman to deliver *Coin World*. I carefully searched for ads offering $5 Indians and found buy-sell spreads in a couple ads to be in the $40 to $60 range. Armed with my research, I went to Woody's that afternoon.

Woody was charming, as always. We conversed for our usual hour, then, finally, I offered him my $5 Indian. He encouraged me to keep the coin, but cheerfully offered $41 if I wanted to sell the coin and holder. I was somewhat relieved to know my coin wasn't worth $20 as I had visualized in a bad dream. But, I questioned his $9 buy-sell spread.

Woody pulled out his expense file for the month and shocked me right off when he produced a receipt for a meal in a Houston hotel that included $1 hamburgers. Heck, in Lake Charles, my 50-cent lunch money bought three 15-cent hamburgers at Burger Chef and a 5-cent pack of Black Cat firecrackers at the fireworks stand next door.

He then showed me his bills for security (he had been robbed twice), rent, electricity, insurance, travel, tables at shows, advertising and supplies. He also pointed out he had market risk on his inventory. I left the shop feeling that Woody was entitled to make his markup, because until that day, I'd considered his cost to be only what he paid for the coin. Woody and I went on to work together for more than a decade until he passed away. He was a teacher, a friend and much more.

At a bull session during a recent ANA Summer Conference, I asked some 80 participants, "What is a fair dealer markup?" I divided numismatic products into four categories. For low-cost collector items under $10, as much as 100 percent was tolerable. For easily obtainable bullion, 3 percent. For generic $20 gold pieces and Morgan dollars (PCGS MS-63, for instance), 10 to 12 percent was deemed appropriate. For rarities like $3 gold pieces in MS-65, a 20-percent markup was determined to be fair.

I pointed out that dealers have to limit risk in some of their low-markup items by taking non-refundable deposits. I also explained the problems that sight-unseen trading has produced in terms of perceived markup. A guidesheet editor recently listed MS-65 $3 gold pieces as having a "bid" of $13,000 and a retail "sell" of $14,300. The low dealer-to-dealer "ask" price on a sight-unseen specimen at that time was $14,000. If I bought that coin for a client, I'd have to pay $14,000, mark it up 20 percent and charge $16,800. But, my client gets to view it as a sight-seen purchase. If he returns it and the market stays the same, I stand to lose $1,000. If I want to buy the coin sight-seen, the owner will ask $14,500. If I require a return privilege, the owner will offer a $500 buy-back for a week.

By now it's obvious that a lot more potential risk and cost goes into obtaining a coin for a customer than is initially apparent, just like in Woody's day. The really hard part is refuting the guidesheets' assumption that dealers can buy a $13,000 coin at bid, sight unseen, and then sell it sight-seen for only 10-percent more. Rarely does a dealer get a coin he needs at bid unless it's a sight-unseen "dog." •

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Don't Let Anyone Call Your Daughter "Silver Dollar"!

WILLIAM JENNINGS BRYAN was an articulate campaigner. His "Crown of Thorns, Cross of Gold" speech remains a classic in the annals of political oratory. But, when he hung the moniker "Silver Dollar" on the infant daughter of a mining baron, he doomed the little girl to a life of tragic consequence.

She had been christened Rose Mary Echo Tabor, the youngest of two daughters born to silver magnate Horace Austin Warner Tabor and his second wife, the famed "Baby Doe" of lore and legend. The name "Silver Dollar" was bestowed on the infant when then Nebraska Congressman William Jennings Bryan visited and commented, "her voice has the ring of a silver dollar."

Silver was a magic word at the time. Silver Dollar's parents owned Leadville, Colorado's, fabled Matchless Mine. The Sherman Silver Purchase Act required the government to purchase silver bullion to be coined into dollars at the rate of 3 million ounces per month. The mines around Leadville were major suppliers of the metal for the mints of the United States. Tabor's profits from this Congressional largesse were estimated to exceed $100 million by 1893. He and his wife, Baby Doe, worked diligently at trying to spend every cent of it.

During her cradle years, Silver Dollar was lavished upon as only the nouveau riche in novels can do. When she was born on December 17, 1889, the Tabors had a silver medal struck and distributed among friends as the birth announcement. Diaper pins were diamond studded, to say little for the playpen toys fashioned from newly mined silver.

THE OTHER SIDE OF THE COIN

BY EDWARD C. ROCHETTE

Silver Dollar's fairy tale existence was to be short-lived. By the time she was a toddler, Congress had repealed the Sherman Act and sent the price of silver tumbling, turning the economies of the silver states into a depression unrivaled until the 1930s. Millionaires became paupers overnight, Horace Tabor included. Friends saw to it that he was appointed postmaster at Denver, but his meager salary did little to stem overwhelming obligations. By the time he died in 1899, Tabor had lost everything save the Matchless Mine in Leadville.

Baby Doe moved back to the mine site to await fulfillment of Tabor's prediction that silver would someday return and to "hang on to the Matchless" in the meantime. Baby Doe took Silver Dollar and her older sister, Elizabeth, with her. Luckily, Elizabeth had little desire to live in the mining town. Her mother allowed her to move in with relatives in Wisconsin. Silver Dollar was less fortunate—she stayed—to share her mother's poverty-stricken existence.

Silver Dollar developed into a beautiful young lady, turning many eyes when she walked the streets of Leadville. Her name was often an embarrassment, for many times it led to chiding by rebuffed beaus. Undaunted, she envisioned the fame and wealth her family once enjoyed and imagined herself a gifted writer. Fame would be hers, she believed; she already had the name for a person destined to be famous.

Silver Dollar's first opportunity for the recognition she sought coincided with a visit to the area by President Theodore Roosevelt. He made such an impression on the young lady that she set about writing the song she believed would make her famous—*Our President Roosevelt's Colorado Hunt*. Published with the help of a Denver friend, the printed copies gathered dust on music sellers' shelves. But the song, unlike silver, was to have its second chance.

Roosevelt visited again in 1910, and Silver Dollar arranged to be photographed singing her song to the still popular but now former President. The photograph not only made the local papers, but copies also were reprinted as postcards. Though the song never caught on, Silver Dollar did secure a reporter's job, covering society funerals for *The Denver Times*. She was to be employed by the newspaper for six months, earning the grand total of $312.

Silver Dollar saved enough from that lean salary, stretching her budget by dating a different reporter every evening, to head for Chicago and stage a news conference at the Chicago Press Club. She introduced herself as "an heiress longing for the mining camps." The conference failed to produce employment.

Living in conditions of poverty matching those of her mother's back in Leadville, a determined Silver Dollar produced her *opus magnus*, a romantic novel called *The Star of Blood*. It, too, matched the popularity of silver dollars at the time. The few copies sold went to curiosity seekers.

Disappointed, but far from defeated, Silver Dollar returned to Colorado. During the early teens of this century, movies were in their infancy. Colorado Springs was vying to become a movie-

In her search for wealth and fame, Silver Dollar Tabor arranged to meet with Teddy Roosevelt on August 29, 1910. COLORADO HISTORICAL SOCIETY

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making center. Its mountain air and record clear days drew several silent film companies to the area. Its winters, however, became the Springs' undoing. Snow scenes could be faked in Southern California without having to endure the bitter cold. Silver Dollar's film career matched that of Colorado Springs' attempt to become the nation's film capital.

If no newspaper would hire Silver Dollar, she would start her own Denver weekly tabloid. Success was as elusive for her as it was for her mother back at the Matchless, waiting for the government to resume buying silver for dollars. Silver Dollar called it quits, throwing in the towel, so to speak. She informed her mother that she was returning to Chicago to enter a convent. Instead, hers was to be a life of greater fantasies, albeit drug induced.

Silver Dollar found a new stage of sorts. She danced in Chicago speakeasies doing the shimmy in the nude for underworld patrons. In her mid-30s, her life became a mere round of drugs and alcohol. On September 18, 1925, her cries roused neighbors, who found her writhing in pain, her back a mass of shredded flesh and blisters. She had fallen backwards onto a stove and a pan of boiling water. Her final words were to ask for another drink.

Perhaps William Jennings Bryan had given her another cross to bear, not one of gold that he had envisioned for the working man, but one of silver destined to match the fate of the metal that made Silver Dollar Tabor Colorado's poorest little rich girl. •

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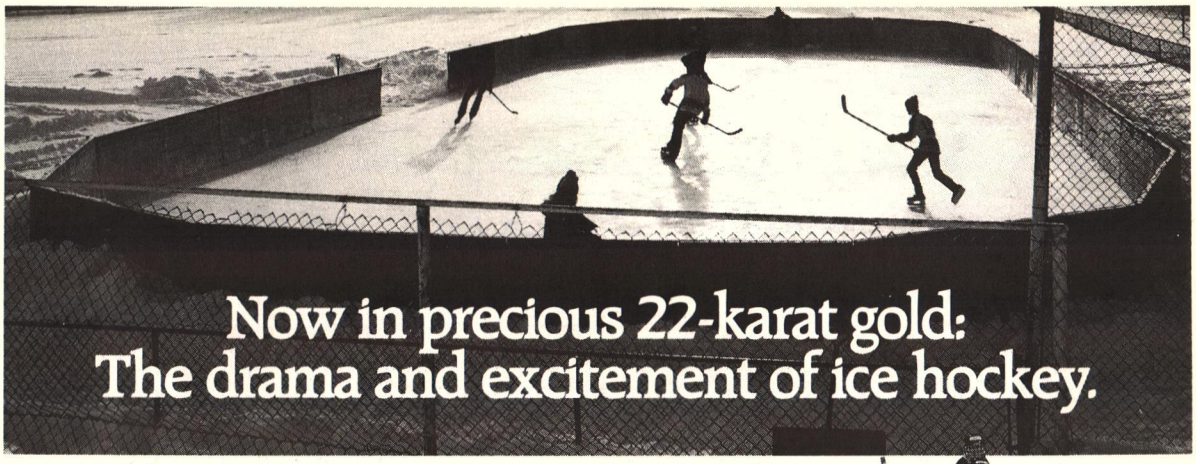

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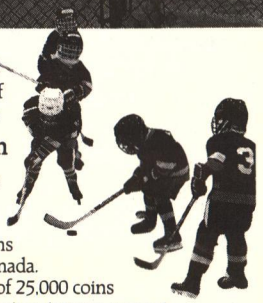

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Consumer Protection Explored at ANA Convention

CONSUMER ALERT
BY KENNETH BRESSETT

THE RECENT ANA Centennial Convention held in Chicago was the scene of several forums dedicated to consumer protection and the question of who should lead the way in establishing and enforcing rules and regulations for the protection of numismatic consumers. I participated in each of these forums and found myself constantly frustrated by comments from both the audience and panel members that convinced me that each believed it was someone else's responsibility to see that coin dealers are regulated in one way or another.

Everyone, it seems, believes there are problems in the way coins are overpriced, overgraded, promoted as an investment or sometimes misrepresented. But just who should be responsible for correcting these problems is not clear. The ANA, Professional Numismatists Guild (PNG) and other national organizations all have their own codes of ethics that members must follow; still, these are of little concern to unscrupulous dealers who sometimes claim to be members of such groups when they are not.

I found it curious that the Federal Trade Commission (FTC), which participated in these forums, seems to feel that it is up to the dealers to set their own regulations. The dealers think that if there is a problem, an organization like the ANA should look after things. Collectors do not think the problem affects them particularly, because they know how to protect themselves. Investors do not even suspect any problems, and organizations like the ANA realize that most offenses are perpetrated on people outside the hobby and thus outside their sphere of control.

Who, then, will "bell the cat"? Barry Cutler of the FTC said the answers are not clear. My own feeling is that not even the questions are clear.

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Most of the coin scams I have seen are perpetrated outside the hobby by dealers we would never recognize as ANA members. They prey on investors who do not know about coins and, for the most part, do not want to learn about them. It is nearly impossible to reach either the buyers or sellers in that market, and this represents a major challenge for everyone who has a concern for the future of coin collecting.

The only solution that everyone seems to agree on is one of consumer education. It is up to each of us to try to tell the general public that this is a great hobby, and that the few bad dealers who are getting national attention are not indicative of the businessmen who daily buy and sell coins in this market. Educated collectors or investors will learn to protect themselves if we all show them how.

File #284

The other day, a friend asked me where he could get a specimen of the 1883 "Racketeer" nickel for his collection. Those coins, you will recall, are gold-plated nickels of the type without the word CENTS on the reverse. The Liberty Head coins of 1883 looked so much like the $5 gold coins of that time that a simple plating job made them easy for the unscrupulous to pass at a $4.95 profit. This racket became so prevalent that the government had to redesign the nickels and write out the denomination in full on the reverse. Specimens of these interesting coins are genuinely scarce today and make a nice addition to any collection.

Over the years, many 1883 nickels have been plated and sold as original Racketeer nickels to collectors who simply want an example of these curious pieces, regardless of when they were made. The fact that both modern and original pieces are called "Racketeer nickels" seems to make good sense because they are all designed to get extra money out of someone.

While looking for a source for these coins, I came across an ad offering them for sale at $29 each plus postage. They were carefully described and sounded very interesting. My concern with this promotion is that they were being offered to the general public through an ad in *Smithsonian* magazine. I fear not only that the public will not understand what these things are, but also that the coins are very much overpriced and hardly a good value for a beginner.

I found a similar ad in a numismatic

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Lg M-5/M-30	1,000	1,250	1,850
Sm M-30	600	800	1,000
Lg 10 Yen M-3	2,500	3,000	4,000
Sm M-30/T-8	500	700	900
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publication offering these nickels for about one-third the price of the nationally advertised pieces and, of course, told my friend about the cheaper offer. If he was interested in learning about a coin "racket," I thought it best that he contact an established coin dealer. With so much hustling going on everywhere, it just doesn't seem right to go outside the hobby to find out about past or current swindles.

File #285

I have just finished reading all about a fresh, new "Wealth Accumulation Plan." Yes, this time I am convinced that someone will actually get rich. No, it probably won't be the poor suckers who put their money into the plan, but it sure looks as if the promoters will get a share of someone's wealth. This deal seems to be yet another variation on the networking schemes that have been popular for many years. Similar programs have been used to sell just about everything. In this case, coins are going to make you and your customers rich beyond your wildest dreams.

Networking schemes operate by getting a corps of salespersons to market a product to one group or tier of people, who in turn also make sales to a secondary tier, and so on in a pyramid chain that ends up with hundreds of customers for the initial contact. The trick, of course, is to find enough customers to keep the chain alive and growing. In this case, you must sign them up for monthly consignments of coins.

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If you fear you are not qualified to do this kind of special selling, they hasten to tell you that you do not need to know anything about coins to sell their products. They are experts, they claim, and they will do all of the selecting and purchasing of the right coins for your customers. You only have to send them $25 for a "Starter Pack," which will tell you everything you need to know about selling rare coins as an investment. And you needn't make any personal contact with your

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I was pleased to see that this company made it clear that coins are not a risk-free investment. Still, this is one of those promotions that is going to cause problems for many who believe they can make money by selling coins to their friends. I suspect that we will hear more about this promotion when unhappy customers begin to complain.

File #286

Is there anything wrong with selling seven Barber dimes in Good or better condition for $10? It doesn't sound like a bad offer to me, but one reader sent such an ad to me thinking it might be a rip-off. Sure, you can probably buy them for less with a bit of careful shopping, but as far as the general public is concerned, this is not unreasonable. In this case, I really think the offer was priced right and meant to generate names for the dealer's price list that would be sent upon request. The only objection I could have to this ad is that the illustration shows a new coin rather than the Good quality piece that is being sold.

A similar, but worse ad now making the rounds offers a set of three 1943-P, -D and -S Lincolns for $3 plus postage. I object to this one, not on the basis of price, but because it says that these are "Reprocessed to Stay Shiny." We all know what that means, but the public sure doesn't, and they will be getting junk coins that have no resale or collector value. Unfortunately, this firm cannot be stopped because it is selling exactly what it is advertising. How sad it is that we have no quick way of educating non-collectors to schemes of this type! •

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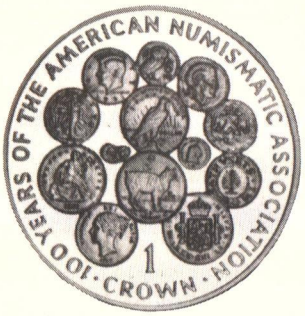

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LIMITED OPPORTUNITY TO ORDER SPECIAL ANA COINS FOR THOSE UNABLE TO ATTEND THE CHICAGO EVENT.

The Pobjoy Mint, Sutton, England, offered the specially-designed ANA Centennial crowns during the August 13-18 100th anniversary convention in Chicago.

Now the Mint is offering a last-chance opportunity to persons who were unaware of the ordering procedure at the convention, or were unable to attend in person, to obtain these historic coins for their personal use. The entire history of Numismatics as reflected in coinage is depicted on each coin's reverse in an award-winning design suggested by a special committee appointed by the American Numismatic Association board of governors.

Historic coins of ancient times such as Owl of Athens, Alexandrian tetradrachm, and electrum stater of Lydia, share honors with America's finest early pieces—Pillar dollar, Pine Tree shilling, 1792 Disme, and 1891 Seated Liberty dollar current at the ANA's birth that year. Some well-known modern coins such as the Kennedy half dollar, peace dollar, Walking Liberty half dollar and Manx Cat crown, help make up the 13-coin montage on reverse.

This is the first coin in the history of the world specially designed exclusively for a convention of a numismatic association. (Some coins of Spain, Poland, Isle of Man, etc. used special privy marks on regular-issue coins for this purpose, but no government ever before authorized an entirely new design for such an event.)

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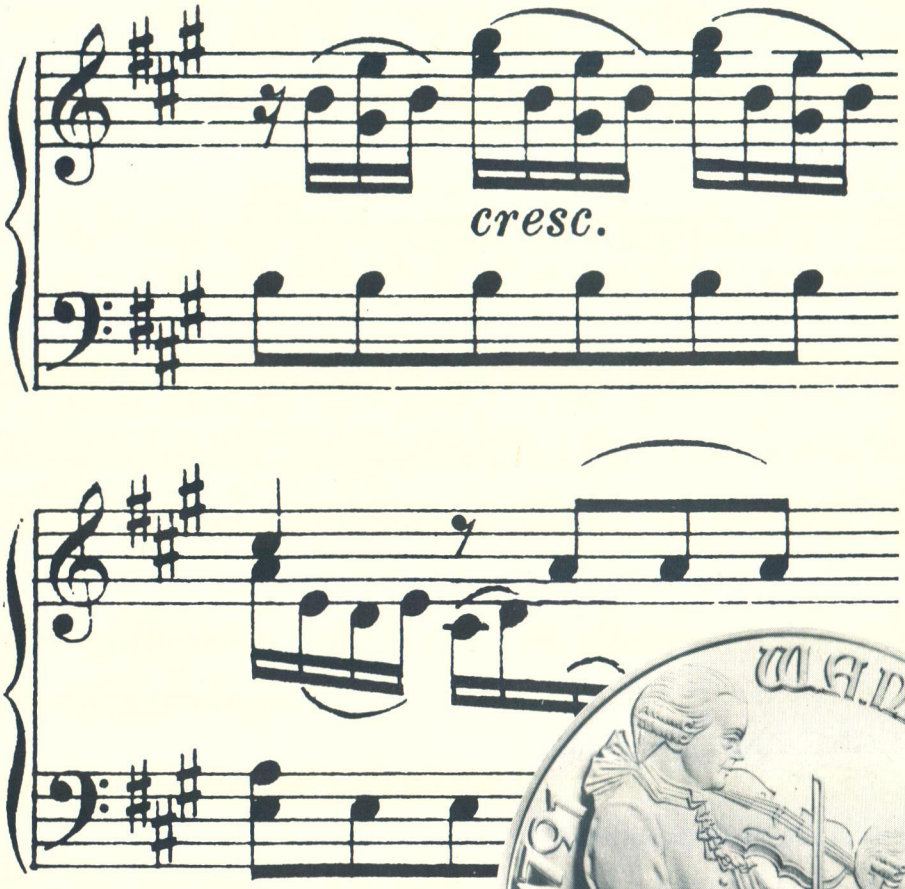

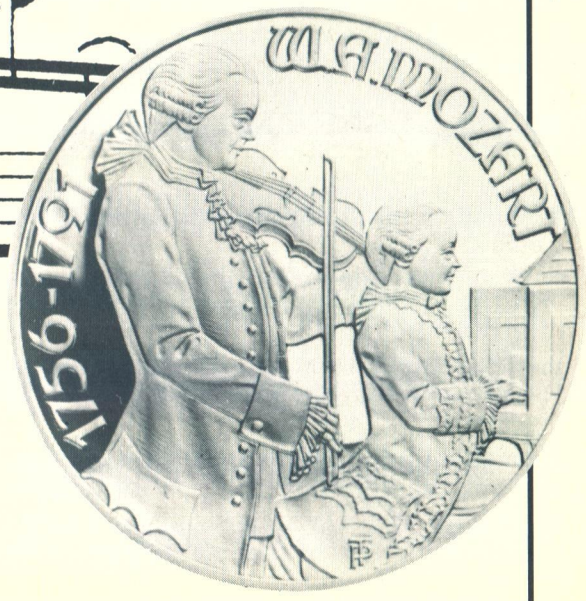

Portrait of a Superstar

. . . page 1790

a special supplement for emerging collectors

Bits 'n Pieces

Robins Selected as Outstanding Young Numismatist

The American Numismatic Association has named Trevor D. Robins of Xenia, Ohio, as its Outstanding Young Numismatist of the Year. The award itself consists of a special wooden plaque, a $20 Saint-Gaudens gold piece donated by Michael and Diane Annis, and a full scholarship to the 1992 ANA Summer Conference in Colorado Springs.

Robins was selected from a number of other young numismatists for his exhibiting, numismatic talks and writing, and personal achievements by a committee comprised of ANA Governor Florence Schook, *The Numismatist* Editor Barbara J. Gregory and ANA Educational Services Director James Taylor.

An ANA member since January 1988, Robins has served as an officer of the Combined Organizations of Numismatic Error Collectors of America (CONECA), Dayton-Kettering Coin Club and Xenia Coin Club. He also holds membership in the Blue Ridge Numismatic Association, Central States Numismatic Society, Middle Atlantic Numismatic Association (MANA), North Carolina Numismatic Association (NCNA) and Russian Numismatic Society. He previously was named young numismatist of the year by both MANA and NCNA.

In school, Robins has given talks about coins of Russia, Israel, Great Britain, United States, China, India, Persia and ancient Rome. Exhibits he has mounted for local coin shows include "A History of Russian and Soviet Coinage," "A Selection of Soviet Mint Sets" and "Alexander III's Russian Portrait 50-Kopek Pieces."

A number of Robins' articles have been published in *Coin World*, *Legacy*, *Numismatic News* and *Errorscope*. He has won awards in Art Jorgensen's "Coins for Kids" Essay Contest and in YN essay competitions held by Heritage Rare Coin Galleries and the Professional Numismatists Guild. He also received the Bason Literary Award for Best Article in the *NCNA Journal*.

YNs Compete for Top Exhibit Honors

The ANA's 100th Anniversary Convention in Chicago, August 13-18, 1991, witnessed a number of excellent numismatic displays mounted by young collectors. Winning the first-place Gordon Z. Greene Memorial Award in the U.S. coins category was Jonathan Tepper for "A Selection of Gem Uncirculated Franklin Halves." Second-place honors were earned by John Kraljevich for "Pocket Change in Early 19th-Century America," and third place went to Karl Kuryla for "Fanfare for the Fanciful Flying Eagle Cent."

Among the young numismatists receiving top exhibit honors at the ANA's 100th Anniversary Convention were (from left) Scott Rottinghaus, Jonathan Tepper, Matthew Rockman and Jeremy Ross (front).

Scott Rottinghaus' exhibit, "The Matte Proof British Sovereign," won him the James L. Betton Award in the foreign coins category. Second place was awarded to Matthew Rockman for "The Path to Empire," and Edward Szetela received third place for "1971: A Year of Change." Rockman's display also earned the first-place Charles H. Wolfe Sr. Award in the medieval and ancient category; no second or third place was awarded in this category.

In the paper money category, Matthew Rockman took the first-place Kurt R. Krueger Award for "Some 'Borrowed' Vignettes on Military Payment Certificates."

Second- and third-place awards were not presented. Likewise, no awards were announced in the Israeli or Judaic category.

In the ANA-sponsored tokens and medals category, Jeremy Ross' "Ninja Turtles" display earned first place; his older brother Jason received second place for "Dick Tracy." No third-place award was presented.

Lastly, in the category of errors and varieties, the first-place Alan Herbert Award was presented to Scott Rottinghaus for his display "A Roman Republican Quinarius Brockage," Kathrine Nawrocki earned second place for "Birds and Animals," and Laura Mooberry's exhibit of "Elongated Coinage" received third place. Rottinghaus' error display also garnered the coveted Charles H. Wolfe Sr. Award for Junior Best-in-Show Exhibit, for which he received a full scholarship to the ANA's 1992 Summer Conference in Colorado Springs.

ANA Awards for Juniors Only

At the ANA's 101st Anniversary Convention in Orlando, Florida, awards will be presented to YNs in different categories. All ANA junior members are encouraged to compete for these awards, which are sponsored by the ANA, affiliated organizations, and individuals interested in encouraging youngsters to participate in numismatics.

YN Literary Awards

The first-place winner in each category will win an engraved plaque; second- and third-place winners will receive a framed certificate. First-, second- and third-place winners in each literary award category also will be given a membership in the 1891 Club.

Articles submitted to the competition may be of any length, but 1) all work must be original, 2) only one article can be submitted in each category, and 3) a single article cannot be entered in more than one category. The author must be an ANA junior member (17 years of age or younger) at the time his or her article is entered in the competition.

Abe Kosoff Memorial Literary Award. This award will be presented to the young numismatist who writes the best essay or gives the best talk on a numismatic subject.

The Stone Money of Yap

The Island of Yap's fair and sunny.
They use hundredweight millstones for money,
And tip as they travel
With cartloads of gravel
Which may suit the Yaps—still, it's funny.

Spake a rebel in Yap parliament:
"Pray, see how our money is spent!"
Said the King, "Though I'm sorry
We've raided the quarry,
We'll debase it with Portland cement."

—Howard Cushman
New York Evening Post
November 28, 1931

Gould Memorial Literary Award. This award will be given to the junior author of the best published or unpublished article submitted in

"I'M INTERESTED IN A 1939-D WHITE-MAN HEAD NICKEL!"

this category. The article must show that the author conducted in-depth research in his or her area of interest, going beyond information published in standard reference works, and must demonstrate the author's individual or specialized involvement with the topic. The article may or may not have been submitted to a local or regional publication in competition or for publication.

Ray Byrne Memorial Literary Award. This award will be presented to the junior author of the best published article submitted in this category. Qualifications are the same as for the Gould award, except that the article must have been published in *The Numismatist*, *First Strike* or other recognized numismatic publication.

Those interested in competing for the ANA YN literary awards can obtain more information by writing to the ANA Educational Services Department, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. All entries for the YN literary awards must be received by April 15, 1992.

Outstanding Young Numismatist

The recipient of this prestigious award is presented with a special wooden plaque, a $20 Saint-Gaudens gold piece donated by Michael and Diane Annis, and an all-expense-paid scholarship to the following year's ANA Summer Conference in Colorado Springs.

The Outstanding Young Numismatist is selected on the basis of the individual's service to numismatics or educational groups, published papers (including those printed in local publications), enthusiasm for the hobby, and leadership in local numismatics. Nominations can be made by any ANA member or member club and should be received by the ANA Educational Services Department, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279, by April 1, 1992. ■

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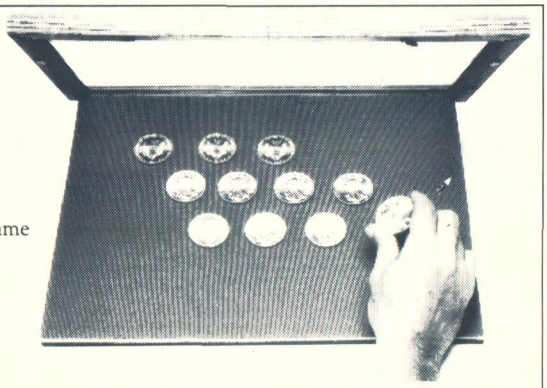

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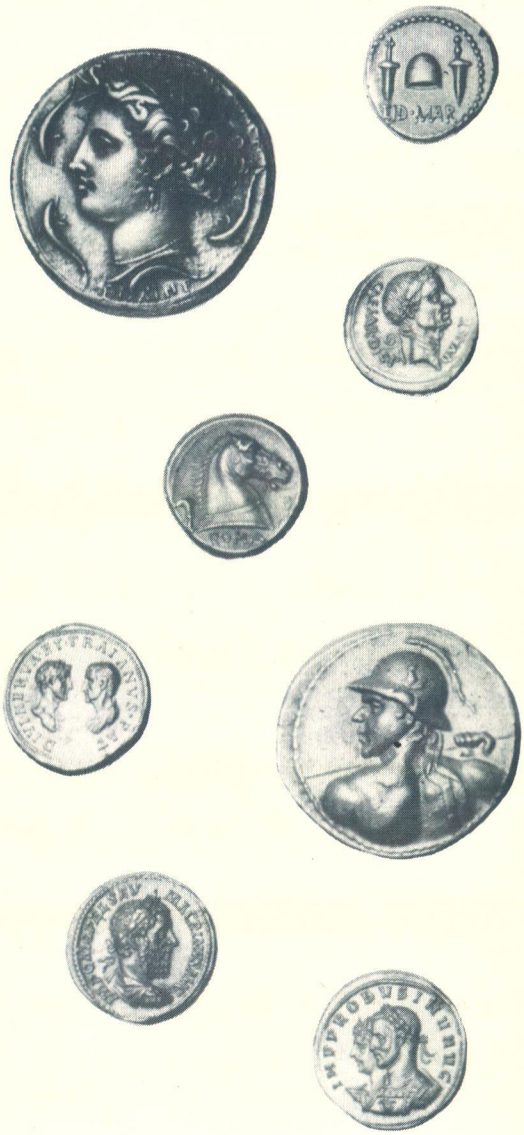

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Young Mozart

by David Thompson, ANA 148887

In today's language, he was a child star, a superstar. An acclaimed pianist at 6 years of age, an almost equally acclaimed composer at 8, by the time he was 12 he had even written an opera. He was Wolfgang Amadeus Mozart, and in this, the 200th anniversary of his death, it is only fitting that the composer of some of the best-loved music of all time should be celebrated with what are sure to be among the most popular coins of all time.

The four Mozart commemorative coins released earlier this year by the Austrian Mint—two silver 100 schillings devoted to the composer in Salzburg and Vienna, a gold 500 schillings marking Mozart's opera *Don Giovanni* and a gold 1,000 schillings honoring another of his works, *The Magic Flute*. Issued in limited editions, the commemoratives apparently were sold out within weeks of becoming available. They have already been distributed as far across the globe as the music of Mozart himself.

But, anybody wishing to build a collection around the genius of Mozart still has many numismatic tributes to work with, from the memorial medallions of Franz Stuckhart, struck within months of the composer's death, to the birth and death centennial issues of Karl Radnitzky and Oswald Steinbock (1856) and Max Gube (1891), and on to a small book's worth of 20th-century issues.

Wolfgang Amadeus Mozart, age 7.

The obverse of a 1991 Austria silver 100-schilling coin honors Salzburg, the city of Mozart's birth. Young Mozart on the spinet, accompanied by his father, Leopold, on the violin, are depicted on the reverse.

The devoted collector can even add a commemorative spoon to his collection—Mozart was #11 in the Franklin Mint's 1977 series entitled "The World's Great

Composers." And this year has even seen the production of Amadeus chocolates, their box adorned with an embossed gold foil portrait of the composer!

Born in Salzburg on January 27, 1756—an event Austria honored with commemorative coins in 1931 (2 schillings) and 1956 (25 shillings)—Wolfgang began his musical education, informally at first, before he was three. His older sister, Maria Anna (known as "Nannerl"), was learning the clavier, but it was the baby Wolfgang who filled the Mozart house with music.

At four he wrote his first piece of music. It is said that Wolfgang's father arrived home, accompanied by the famous trumpeter Schachtner, to find the ink-stained boy at the writing table, obviously engrossed in something very messy indeed. He asked what Wolfgang was doing.

"Writing a concerto for the clavier."

Papa was handed the page; he and Schachtner exchanged secret smiles . . . only to swallow them when they realized exactly what the 4-year-old boy had done. "The child has written a concerto, so difficult that no-one could possibly play it!"

Which, "the child" solemnly observed, was the whole point of it. One had to practice until one could play it. And when the first concerto had been mastered, he would write a second that was even harder. It was this constant drive, the need to take on harder and harder tasks, that was to power Mozart's creativity throughout the remainder of his short life.

By the time he was 6, Wolfgang had made his first public performance as a chorister in a Latin comedy. He was one of 150 children on stage that night. Within a year, however, he was playing

A 1991 Austrian silver 100-schilling coin is dedicated to the City of Vienna, where Mozart completed his mature works and later died. The obverse depicts the Court Theatre, where many of his works were performed; the reverse shows Mozart composing at the spinet.

alongside Nannerl alone before the Austrian royal family, and from there he embarked, again with his family, on a grueling tour of the courts and cities of the Empire. He appeared before the crowned heads of France, England and the Netherlands.

Even an attack of scarlet fever, an illness from which he almost never recovered, could not halt him. If his family counseled rest, Wolfgang demanded work. If they told him to go to bed, he would go instead to the piano or pick up his violin and play so sweetly that Papa would eventually give in. "Ah, let him play just one more." Some nights Wolfgang could keep the family up long past even his parents' bedtime.

Wolfgang was barely into his teens when he made his first trip to Naples, the city that all Europe regarded as the center of the musical world. It was here, he knew, that he would receive the training that would perfect his genius; it was here, too, that he contracted the second serious illness of his life, smallpox.

He recovered in time to carry out a commission from the Austrian Emperor

Joseph—to compose a score for a libretto entitled *La finta semplice.* Mozart's first opera was born.

It was not a success—even the boy's strongest admirers admitted that—and its scheduled production was shelved. But even the suggestion of so impressive a commission was to work further wonders. Upon returning to Salzburg, Wolfgang was appointed kapellmeister to the Archbishop Sigismund, and charged with writing music for the church.

And so Wolfgang journeyed toward manhood, toward the works that would establish him as one of the most brilliant composers who ever lived. Indeed, had he not died so tragically early, aged just 35, there is little doubt that he would have become *the* most accomplished composer.

A profile portrait of Wolfgang Amadeus Mozart graces the obverse of a 1991 Austrian gold 1,000 schillings. The reverse design pays tribute to the opera THE MAGIC FLUTE.

There was little he could not do, from memorizing the Allegri *Miserere*, a piece of music considered so sacred that even the singers charged with performing it in the Sistine Chapel during Holy Week were forbidden from carrying any of the parts out of the chapel, to establishing whole new musical forms, such as the piano quartet.

But the susceptibility to disease that dogged his youth and the ill health that accompanied him through his adulthood, eventually took their toll, as did the strain of dealing with his own genius. Stunned by his fall from public grace during his last years and the financial crises from which he lurched with monotonous regularity, he was ill-prepared for a visit from the mysterious stranger who appeared at his door and commissioned a Requiem Mass.

The Requiem became an obsession, a monument to his own death, which he now believed could not be far away. Already he had been suffering from dizziness, fainting spells and violent headaches. As they worsened, his desire to finish what he now believed would be his final work increased. He had no doubt that the stranger had been a messenger from beyond the grave—from beyond his own grave—come to demand one last song before the composer was laid to rest. And what could be more appropriate for his last composition than the death song?

Wolfgang worked feverishly. Now he could feel himself slipping. Every hour he could, he spent on the Requiem. Moments spent eating, sleeping or any of the myriad rituals of everyday living were moments wasted. For it was not death that he feared, but rather that it might come between him and the completion of his Requiem.

By December 4, 1791, two of the twelve parts were finished. Six more were almost complete. Two—maybe three—more had at least been sketched out, and perhaps that was enough. That evening, as he lay in the company of his wife, Constanze, her sister Sophie and his friend Franz Sussmayer, he slipped into unconsciousness.

Just before midnight, he awoke. He tried to raise himself; his clouded eyes opened wide and turned toward the three

figures kneeling in prayer beside his bed. He fell back again and turned his face to the wall. At one o'clock that morning, Wolfgang passed away.

Today, it is hard to believe that Mozart could ever have suffered anything so mundane as the fluctuations of public taste and popular fashion. Those are fads that we associate with modern-day pop stars—heroes today, pariahs tomorrow.

But it is the manner in which Mozart's star did indeed wax and wane that has lent his memory so much of its present-day mystique. The movie *Amadeus* and Austrian pop singer Falco's hit record of the same name conspired to a similar end. In portraying Mozart as experiencing, and falling beneath, the same pressures as might afflict any modern composer or performer, they have brought romance and realism to a life that might otherwise have remained the exclusive property of classical music buffs and dusty sheet music.

And so it is that this year marks not only the passing of a musical genius, it also marks that of the world's first true superstar. One wonders whether any of today's greatest names will be similarly remembered in another two centuries? ■

Hailing from London, England, but now a resident of the United States, ***David Thompson*** *is a featured columnist in a variety of hobby publications, including WORLD COIN NEWS, NUMISMATIC NEWS and COINS magazine. He also creates feature articles and challenging numismatic crossword puzzles for COIN WORLD. The author of five books on numismatic topics, Thompson is an occasional contributor to European hobby publications.*

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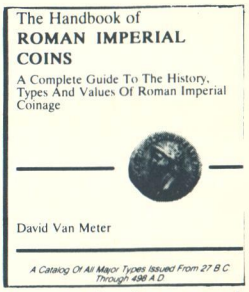

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Indian Head Cents and Nickels

by Marilyn Reback, ANA 129422

ANSWERS ON PAGE 1798

Find the words listed below in boldface capital letters. All are related to two U.S. coin types—the Indian Head cent and the Indian Head nickel. Words can appear horizontally, vertically or diagonally. To get you started, the first word is highlighted.

BRONZE composition of Indian Head cent, 1864-1909

INDIAN HEAD type of U.S. cent and nickel

COPPER-NICKEL composition of Indian Head cent (1859-64) and Indian Head nickel (1913-38)

JAMES LONGACRE designer of Indian Head cent

RIBBON Longacre's initial "L" on Indian's headdress ribbon created a variety

SARAH Longacre's daughter, thought to be model for cent

LAUREL type of wreath on reverse of Indian Head cent (1859 only)

OAK type of wreath on reverse of Indian Head cent (1860-1909)

SHIELD paired with oak wreath on reverse of Indian Head cent (1860-1909)

BUFFALO another name for Indian Head nickel type (1913-38)

JAMES FRASER designer of Indian Head nickel

IRON TAIL one of three models for Indian Head nickel

TWO MOONS one of three models for Indian Head nickel

CHIEF JOHN TREE one of three models for Indian Head nickel

BLACK DIAMOND bison at New York's Central Park Zoo; Fraser's model for reverse

THREE-LEGGED Buffalo nickel variety

HOBO kind of Indian Head nickel re-carved by hobos

A Visit to the Austrian Mint

by Derick McGroarty

My request to visit the Austrian Mint in Vienna in 1990 led to an interesting, three-hour tour of its production areas in the company of Peter Pichlbauer. The Mint's 190 employees work a 40-hour week in the accepted custom of the city, from 7 a.m. to 3 p.m. A first business appointment at 8 a.m. is perfectly normal—I can vouch for it!

The Mint has operated in its present location since 1839. In 1989 it was removed from government control and made a subsidiary of the National Bank of Austria. The Austrian Mint, Ltd. has the official duty of striking the circulating coins of the Republic of Austria. It produces bullion and commemorative coins and medallions as well.

Modern coin production is fully automated. One person controls three machines, each producing 700 pieces per minute with a single strike of 150 tons' pressure. Unlike proof coins in gold and silver, which the Mint produces from bullion ingots, circulating currency is struck on blanks (91.5 percent copper/8.5 percent aluminum) that are imported from Germany. Current circulating coins are the 1, 5, 10 and 20 schillings. The Mint packs them for distribution in jute bags weighing up to 4,300 grams. (The 1-schilling coin weighs 4.3 grams; 1,000 pieces weigh 4,300 grams.) Total production of circulating coins in 1990 was 382 million pieces.

A 4-ducat gold coin features Emperor Francis Joseph I.

Coin production at the Austrian Mint in Vienna is fully automated.

Like many other world mints, the Austrian Mint also produces gold bullion coins. Some 500,000 pieces per year are struck from .9999 fine gold. The 1-ounce "Philharmonic" coin is 37mm in diameter, weighs 31.103 grams and has a face value of 2,000 schillings. A smaller, 500-schilling bullion coin measures 22mm in diameter and weighs 7.776 grams. Symbolizing Vienna's importance in the world of music, both gold bullion coins show the triple organ in the Golden Hall of the Society of the Friends of Music, seen on television screens around the world in the Philharmonic's famous New

Medallions receive multiple strikes on this automated press.

Year's concert. The reverse features an artistic display of instruments of the Vienna Philharmonic. Coin prices vary according to the gold rate.

Although no gold coins are made for circulation, proof gold coins are struck. Again, their prices depend on market fluctuations in the price of gold. Seven coins representative of the reign of Emperor Francis Joseph I are available in varying sizes and weights—4 and 8 gulden, 1 and 4 ducats, and 10, 20 and 100 crowns.

On my tour of the Mint, I best felt the enormity and strength (to say nothing of the noise) of the presses when viewing those used to strike bronze medallions commemorating famous musicians, poets and artists who lived and died in Vienna. One enormous friction press, made in 1904 and capable of 400 tons of pressure, stretched up to the high ceiling and was operated from below floor level to produce as many as 15 strikes per high-relief medallion. It is certainly a very impressive sight.

The medallion department has a new machine capable of 1,200 tons of pressure, thus producing the same results with just half the number of strikes. However, such modern technology has its price, and the dies made to cope with the high pressure are very expensive and necessitate a run of 2,000 pieces to be cost effective.

It is more than 30 years since I started collecting coins and medallions. Coincidentally, my first actual purchase, in the 1950s, was a restrike of Austria's silver Maria Theresa taler. I thought then, and I still do, that it is one of the most beautiful coins ever minted.

On September 21, 1750, Empress Maria Theresa signed a coinage convention with the Prince Elector of Bavaria. The treaty defined the silver content of

Recalling Vienna's importance in musical history is the "Philharmonic" gold bullion coin produced by the Austrian Mint.

every coin and fixed the ratio between the gulden and the taler at 2:1. In addition, the coins were given raised edge lettering to prevent clipping (the practice of shaving precious metal from the edges of coins for gain).

The original taler bearing the portrait of Maria Theresa was first struck in 1741. However, the present coin was first issued in 1780, the year of her death, and portrays the Empress in her later years. In Austria the talers were considered legal tender until October 1858. In some parts of the world, especially Africa, the coin remained in circulation until the end of the Second World War.

The Maria Theresa taler measures 39.6mm in diameter and weighs 28 grams. It is composed of 833 parts silver to 166 parts copper, and its price varies with the international price of silver. From 1989 to 1990, sales of these pieces rose from more than 130,000 to over 230,000 per year.

A Mint employee examines silver proofs.

Although the workings of the Austrian Mint are not open to the general public, visitors can shop at the Mint's store, which had a good display of items for purchase at the time of my visit. The Mint and store are convenient to Vienna's Hilton Hotel and airport.

Information about the Austrian Mint can be obtained from Münze Österreich, Am Heumarkt 1, A-1031 Vienna, Austria, telephone 0222-717-15-0. General information about Vienna is available from the Vienna Tourist Board, Kinderspitalgasse 5, A-1095 Vienna, Austria, or the Board's U.S. office at 500 Fifth Avenue, New York, NY 10110, 212/944-6880. ■

__Derick McGroarty__ was born in Salisbury, Wiltshire, England, and spent more than 30 years in government service. He started collecting coins and medals at age 18, his specific interest being the artistic merits of their designs and the skill involved in transferring the designs to metal. McGroarty enjoys combining numismatics with his other interests—travel and photography.

Indian Head Cents and Nickels . . . Solution
FROM PAGE 1795

S	N	D	L	E	I	H	S	A	R	W	H	J	O	G
B	P	O	E	C	V	U	I	R	O	N	T	A	I	L
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C	D	M	E	K	J	R	W	R	I	B	E	L	P	S
I	O	A	L	A	D	B	U	F	F	A	L	O	R	N
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P	S	S	A	R	A	A	M	A	O	C	E	C	W	O
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S	T	A	N	M	P	S	E	R	G	I	H	F	A	M

Collector Spotlight

Flemming Hansen Takes a Trip

by Fred Schwan
LM 1584

If you saw someone carefully checking his pocket change at the ANA's 100th Anniversary Convention in Chicago, you were not hallucinating! It probably was Flemming Hansen. He is enough to warm the heart of any collector who started before 1965. He carefully checks his pocket change and searches rolls of coins from banks to complete his date/mint collection.

Flemming probably did not travel as many miles to get to Chicago as some who attended the convention, but in other ways he may even have set some sort of record. Flemming is from Copenhagen, Denmark. After reading about plans for the ANA's centennial celebration, he decided that it would be the ideal year to attend the ANA convention. He planned two exhibits (one of which, " 'Bon Towarowy'—An Exhibit of U.S. $ Denominated Polish Paper Money," won third place in the foreign paper money category), coordinated and prepared a presentation to be given at the International Bank Note Society meeting, coordinated some time off from his job and was on his way.

When you hear his itinerary, you will think that in spite of his planning in other areas, he forgot to plan his transportation. Wrong. The trip that Flemming took was very carefully planned—to maximize adventure.

Some six weeks before the convention, Flemming took off from Copenhagen for Moscow via Aeroflot. After a short stay in Moscow, he headed to North America, again on Aeroflot. En route, he landed in Luxembourg City and Shannon, Ireland, before reaching the North American continent at Gander, Newfoundland. From there it should have been easy to go fairly directly to Chicago, but that was not his plan.

From Gander he flew to Havana. (No, this was *before* the PanAm Games.) Because of a little slip-up on his part, Flemming had to stay a week in Havana, but he put his time to good use, working on his collection(s).

By now you probably have guessed that Flemming collects more than Washington quarters. He says that he collects everything listed in the Krause/Mishler and Pick catalogs that circulated. Dates and mints? Of course. Commemoratives that circulated? Yes. Those that did not? No. Several *thousand* pages of fine print would be needed to list the paper and coin currency he collects!

From Havana he continued on, to Managua, Nicaragua. In Central America he was in a position to accomplish one of his other missions for the trip. He watched the total solar eclipse.

Are ready for this? From Nicaragua he did not catch a plane north, he took a bus! Mostly, he visited cities during the day and traveled at night. He worked his way north to Denver, where he visited some friends and presumably got some real rest.

Then it was time to board a bus to Chicago. Upon his arrival he checked at the Danish consulate, which had indeed received his exhibit materials. All was in order for the convention, except that he was a few days early. What to do? He took a bus to Washington, D.C., where he wanted to see the numismatic displays at the Smithsonian Institution and had a little business to do. He accomplished both of these tasks and hopped on a bus back to Chicago.

There he seemed to have had a great time filling holes in his collection from his pocket change and from dealers. After the show, he was very comfortable taking the Krause Publications bus to Iola, Wisconsin, for the open house there. Then he took a bus to Port Clinton, Ohio, where we spent a few marvelous days playing chess and talking numismatics.

When the time came, I took Flemming to Cleveland by *car*. From there he caught a bus for Montreal, then on (directly!) to Copenhagen.

When I left him at the Cleveland bus station, he was carrying about 50 pounds of books, coins and bank notes for his collection. He already had mailed home at least an additional 100 pounds of books. All of this should keep him more than busy until Orlando! ■

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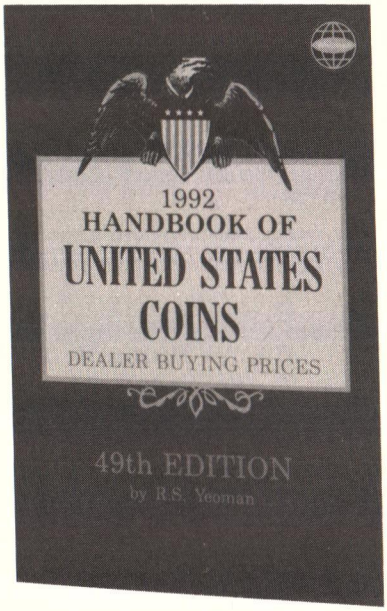
BOOKMARKS

■ The recently published 49th edition of **Handbook of United States Coins** (ANA Library Cat. No. GA90. Y4 1992) was revised and edited by a panel of coin dealers and researchers headed by Kenneth Bressett. The reference, popularly known as the "Blue Book," has been used by hobbyists for more than four decades as a price guide to the wholesale values of United States coins.

In addition to providing a current price reference, the Blue Book includes historical data, mintage records and coinage statistics for all regular-issue U.S. coins, colonial issues and territorial gold pieces. The values shown are averages of the prices dealers paid for these coins and are calculated by surveying a panel of 50 or more of the nation's leading coin dealers.



The 1992 "Blue Book" contains a guide to the wholesale values of U.S. coins.

The 1992 *Handbook of United States Coins*, a 5⅛ x 7¾-inch paperback, has a cover price of $5.50 and is published by Western Publishing Company, Inc., Racine, WI 53404.

■ The second edition of **The Cherrypickers' Guide to Rare Die Varieties** (ANA Library Cat. No. GA90.I5 1991) by Bill Fivaz and J.T. Stanton is now available. The revised reference includes a foreword by Walter Breen, more than 100 new listings, improved photographs, numbered pages, an index, pricing and interest-factor information, Breen cross-reference numbers and a handy thumb index.

The retail price for the second, larger edition remains at $14.95. In addition, spiral-bound and hardcover editions are available at $19.95 and

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■ Arlie R. Slabaugh notes that "one of the problems dealing with the study of the Civil War is a tendency toward nostalgia . . . " He believes that this accounts, in part, for the intense study of this period. That study, however, has unearthed a wealth of information in the last 50 years and consequently, more is now known about Confederate currency. The seventh edition of **Confederate States Paper Money** (ANA Library Cat. No. US60.S5 1991), authored by Slabaugh, is twice the size of the original edition, published in 1958.

The 6 x 9-inch paperback includes a wealth of historical data and information, more than 100 photographs and illustrations, a catalog with condition and price information, and an index of vignettes. Slabaugh also has included collateral aspects of Confederate finance and currency that he hopes will add to the reader's knowledge of Confederate currency and the Civil War.

The 112-page book is available for $9.95 from Krause Publications, 700 E. State St., Iola WI 54990.

■ **Identifying Coins, Medals & Tokens: Late Antiquity to Modern Times** (ANA Library Cat. No. AA50. B7i) by Gregory Brunk is a listing of all English-language—and many foreign-language—numismatic articles and anthologies that have appeared over the past 200 years. A wealth of numismatic literature has been organized by Brunk, a fellow of the Royal Numismatic Society and an associate professor of political science at the University of Oklahoma, to provide a comprehensive bibliography for collectors, auctioneers, numismatists, archaeologists and scholars. Originally constructed by the author for his own use in identifying obscure coins and medals, it is the culmination of more than 20 years of collecting citations.

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Those Collectable 2-Cent Pieces

continued from page 1741

in such massive quantities that they clogged trade channels, a sign that the new pieces fulfilled their intended purpose well.

The Philadelphia Mint coined business strikes of the 2-cent piece from 1864 to 1872. Common dates grading Fine (F-12) currently bring approximately $9.50, while mint-state (MS-60) specimens can command $70 to $95. Semi-key dates—1870 and 1871—in F-12 and MS-60 are priced at $18 to $20 and $235 to $250, respectively. The elusive key date, 1872, commands $135 to $750 in like condition.

The 2-cent series also has a number of recognized die varieties, the most familiar being the 1864 "Small Mot-

The year 1864 could not have been a more opportune time to launch a bronze 2-cent coin. Widespread hoarding of precious-metal coinage during the Civil War forced the government to suspend payment in gold and silver specie.

to," which in the past has brought $78 in F-12 and $625 in MS-60. "Double Date" varieties command a premium of $15 and $250, respectively; a very rare "triple date" is known, but is not priced. The 1865/4 overdate carries an added valued of $300 in uncirculated grade only. The 1866 "Double Date" is worth an additional $15 in F-12 and $225 in MS-60, and the 1869/8 overdate carries a price tag of $350 in F-12 and $525 in Very Fine (VF-20). Other minor die varieties exist, but carry no premium.

In 1873 the Mint saw fit to discontinue the 2-cent denomination because of declining demand. However, proof issues were struck that year in two varieties, one with a closed "3" in the date, the other with an open "3." Either variety costs in the neighborhood of $1,250 for an F-12 impaired proof and $1,850 for a Proof-60 example.

A set of nine different dates struck for circulation, plus the popular 1864

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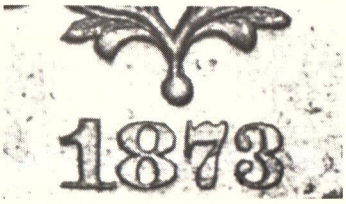

Because of declining demand, the Mint discontinued the 2-cent denomination in 1873. However, proof issues were struck that year in two varieties, one with a closed "3" in the date (shown), the other with an open "3."

"Small Motto" variety, costs approximately $290 in F-12 and $2,640 in MS-60. Except for the 1869/8 overdate, there is little expense involved in adding circulated die varieties to this basic set. There is a reasonable supply of MS-60 coins, but the going gets tougher with each advance in grade. The coin's bronze composition, combined with problems caused by primitive methods of coin preservation in the 19th century, make even common dates outright rarities in MS-65 and better. As their price indicates, the 1873 proof-only issues are very elusive.

However, these obstacles are nothing compared to the challenge presented by the pattern pieces. With the exception of the 1863 bronze pattern with GOD OUR TRUST, which has a rarity rating of 4 (76 to 200 known), all patterns are classed as R6 (21 to 30 known) to R8 (2 to 3 known). Obviously, this material is for the perfectionist intent on assembling the ultimate set of 2-cent pieces.

The wealth of variety in the 2-cent series is truly a collector's dream. Average enthusiasts can form meaningful sets, while the most fastidious connoisseurs can aim for the supreme achievement—examples of every pattern and regular issue coined from 1836 through 1873—with loads of numismatic satisfaction sandwiched between the two extremes. •

William T. Radeker has been involved in numismatics for more than 30 years. A member of the Numismatic Literary Guild and the author of numerous articles, he also has published a book about type-coin collecting entitled COLLECTING COINS BY DESIGN.

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1948	160.00	1959	14.40	1969	2.68	1979	3.80
1949	460.00	1960	10.40	1970	9.20	1980	3.88
1951	248.00	1961	10.40	1971	2.24	1981	5.00
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MEMBERSHIP NEWS

Calendar of Events

Calendar listings are published as a service to member clubs of the American Numismatic Association. Entries must be received at least eight weeks prior to the cover date of the magazine and preferably as much as four months in advance so announcements can appear in several consecutive issues. Type or print clearly and send to Calendar of Events, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279.

EAST

NOVEMBER

3 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180.

3 PORTLAND, ME. Holiday Inn (Exit 8, Maine Tpke.). Gorham Coin Club Coin Show. Charles A. Roberts, 37 Anson Rd., Portland, ME 04102, telephone 207/775-1656.

3 VICTOR, NY. Sunrise Hill Inn, 6108 Loomis Rd. (Exit 44, NY State Thruway). 15th Annual Coin & Stamp Show sponsored by the Ontario County Coin Club. John F. Nicastro, 183 E. Main St., Rochester, NY 14604, telephone 716/232-7780.

9-10 LAVALE, MD. LaVale Fire Hall, 423 National Hwy. (U.S. Rt. 40, 3 mi. W. of Cumberland). Western Maryland Coin Club Coin Show. George Waingold, 1260 Vocke Rd., LaVale, MD 21502-7716.

10 BREWSTER, NY. Boardwalk Cafe, 1 mi. N. of Brewster train station. Cross States Numismatic Association Coin Show. Ralph C. Langham, P.O. Box 8308, New Fairfield, CT 06812.

17 HERMITAGE, PA. Holiday Inn of Hermitage, 3200 S. Hermitage Rd. (PA Exit 1N, I-80). 1st Annual Greater Hermitage Coin Show sponsored by the Hermitage Numismatic Society. Show Chairman, c/o HNS, P.O. Box 1237, Hermitage, PA 16148.

21-24 NEW YORK, NY. Omni Park Central Hotel, 7th Ave. & 56th St. Grand Central Coin Convention sponsored by the Long Island Coin Club. Auction by Bowers & Merena. Julius Turoff, 144-04 38th Ave., Flushing, NY 11354, telephone 718/461-6354.

23-24 PARKERSBURG, WV. Holiday Inn, Rt. 50 & I-77. Parkersburg Coin Club 18th Annual Fall Coin Show. Tim Miller, 1906 36th St., Parkersburg, WV 26101, telephone 304/422-4375.

23-24 SYRACUSE, NY. Ramada Inn, 1305 Buckley Rd. Empire State Numismatic Association 65th Annual Convention. Edmund J. Wlodarski, 8026 Trina Cir. W., Clay, NY 13041, telephone 315/699-3711.

29-DEC. 1 WHITE PLAINS, NY. Westchester County Center, Bronx River Pkwy., Tarrytown Rd. & Central Ave. Westchester Stamp, Coin & Paper Money Show (WESPNEX) & Young Numismatists meeting sponsored by the White Plains Coin Club. Earl H. Peltin, P.O. Box 122, Eastchester, NY 10709, telephone 914/961-3305.

30-DEC. 1 BINGHAMTON, NY. Ramada Inn, 65 Front St. Annual "Coin Is King" Coin & Stamp Show presented by the Triple Cities Coin Club. Gary Pipher, P.O. Box 217, Johnson City, NY 13790-0217, telephone 607/797-1554 (weekdays) or 607/797-5235 (after 8 p.m.).

30-DEC. 1 YORK, PA. Holiday Inn, 2600 E. Market St. White Rose Coin Club 23rd Annual Coin Show. Jack Rosenbluth, 2299 Mt. Zion Rd., York, PA 17402.

DECEMBER

1 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180.

8 BREWSTER, NY. Boardwalk Cafe, 1 mi. N. of Brewster train station. Cross States Numismatic Association Coin Show. Ralph C. Langham, P.O. Box 8308, New Fairfield, CT 06812.

JANUARY 1992

12 ALBANY, NY. Polish Community Center, Washington Ave. Extension. Capital District Coin Dealers Association Coin Show. J.F. Marcelli, 28 Locust Ave., Troy, NY 12180.

SOUTH

NOVEMBER

2-3 NATCHEZ, MS. Ramada Inn Hilltop, 130 John R. Junkin Dr. Natchez Hilltop Fall Coin Show sponsored by the Mississippi Numismatic Association. Louis Villalpando, c/o M & L Gifts, Edgewater Plaza, Biloxi, MS 39531, telephone 601/388-4607 (work) or 601/388-0881 (home).

3 HOLLYWOOD, FL. Hollywood Mall, 3250 Hollywood Blvd. Monthly Coin & Stamp Show sponsored by the Gold Coast Coin Club. Dot Kociaba, P.O. Box 250, Hollywood, FL 33022.

8-10 ST. PETERSBURG, FL. Howard Johnson Hotel, 3600 34th St. S. Pete-Port Coin Show co-sponsored by the Gulfport & St. Petersburg Coin Clubs. Bob Thompson & Shawn Eirish, P.O. Box 3858, Bay Pines, FL 33504, telephone 813/527-5538.

9-10 LAWTON, OK. Howard Johnson Hotel, I-44 at Gore Blvd. Exit. Gold Mine XVI Coin & Stamp Show sponsored by the Comanche County Coin Club. M. Risley, c/o CCCC, P.O. Box 6555, Lawton, OK 73506-0555.

9-10 SHERMAN, TX. Ramada Inn, 2105 Texoma Pkwy. (Bus. Hwy. 75). 19th Annual Texomaland Coin Show and 3rd Southwest Mini-Errorama presented by the Texomaland Coin Club. DeeVee Lee, P.O. Box 735, Whitewright, TX 75491, telephone 214/591-8230 (days), 903/364-5560 (evenings).

10 MIAMI, FL. German-American Club, 11919 S.W. 56 St. (Miller Dr.). Miami-Dade Coin Show sponsored by the Professional Coin Dealers Association of South Florida. John Yasuk, P.O. Box 4533, Princeton, FL 33092, telephone 305/238-9565.

17 CORAL SPRINGS, FL. Coral Springs Mall, 3333 University Dr. Fort Lauderdale Coin Club Coin & Stamp Show. E.O. Smith, 301 S.W. 75th Terr., Plantation, FL 33317, telephone 307/791-6198.

23-24 LAKE WORTH, FL. John I. Leonard High School Cafeteria, 4701 10th Ave. N. West Palm Coin Club Annual Autumn Coin Show. Julie Mason, P.O. Box 5312, Lake Worth, FL 33466, telephone 407/968-1139.

29-DEC. 1 HOUSTON, TX. Hobby Airport Hilton, 8181 Airport Blvd. Annual Coin Show sponsored by the Pasadena Coin Club. W.R. Chase, Box 58155, Houston, TX 77258, telephone 713/326-1286.

DECEMBER

7 ELIZABETH CITY, NC. Knobbs Creek Recreation Center, 200 E. Ward St. Coin, Sportscard & Stamp Show hosted by the Albemarle Coin Club. David R. Holcomb, Rt. 2, Box 169, Hertford, NC 27944, telephone 919/426-7703.

7-8 PANAMA CITY, FL. American Legion Bldg., Bay County Fair Grounds, 2230 E. 15th St. Silver Sands Coin Club 27th Annual Coin Show. Frank Schilling, P.O. Box 160, Lynn Haven, FL 32444, telephone 904/265-9847.

8 MIAMI, FL. German-American Club, 11919 S.W. 56 St. (Miller Dr.). Miami-Dade Coin Show sponsored by the Professional Coin Dealers Association of South Florida. John Yasuk, P.O. Box 4533, Princeton, FL 33092, telephone 305/238-9565.

JANUARY 1992

12 MIAMI, FL. German-American

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(179 Tables)

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Club, 11919 S.W. 56 St. (Miller Dr.). Miami-Dade Coin Show sponsored by the Professional Coin Dealers Association of South Florida. John Yasuk, P.O. Box 4533, Princeton, FL 33092, telephone 305/238-9565.

18-19 VERO BEACH, FL. Community Center, 2266 14th Ave. The 27th Annual Coin & Stamp Show presented by the Treasure Coast Coin Club. Rolla R. Ross, P.O. Box 3373, Ft. Pierce, FL 34948.

CENTRAL

NOVEMBER

2 KALAMAZOO, MI. Kalamazoo County Center Bldg., 2900 Lake St. Coin, Stamp & Collectibles Show presented by the Kalamazoo Numismatic Club. Russ Barr, P.O. Box 462, Portage, MI 49081.

3 ANTIOCH, IL. Antioch High School, Hwy. 83 (2 blocks S. of Hwy. 173). Antioch Coin Club Annual Coin Show. Leo Wazelle, Box 161, Camp Lake, WI 53109, telephone 414/889-4611.

3 URBANA, IL. Urbana Civic Center, 108 Water St. Champaign-Urbana Coin Club Annual Coin Show. Keith LeSeure, 1909 Moraine Dr., Champaign, IL 61821.

8-10 BLOOMINGTON, MN. Airport Holiday Inn, 3 Appletree Sq. (34th Ave. off I-494). Minnesota Organization of Numismatists (MOON) 29th Annual Coin Show. Dick Townsend, c/o MOON, 7850 Metro Pkwy., #121, Minneapolis, MN 55425, telephone 507/288-0320.

10 CLEVELAND, OH. Marriott-Cleveland Airport Hotel, 4277 W. 150th St. & I-71. Cleveland Numismatic Exposition presented by the North Coast Coin Club. Jim Fasham, P.O. Box 5068, Mentor, OH 44061.

10 DEARBORN, MI. Al Mata Hall, Oakman Blvd. just N. of Michigan Ave. Coin Show sponsored by the Dearborn Coin Club. Helen Sedo, P.O. Box 891, Dearborn, MI 48121.

24 KOKOMO, IN. Ramada Inn, U.S. 31. Kokomo Coin Show sponsored by the Kokomo Coin Club. Sharon Young, 1515 E. Markland, Kokomo, IN 46901.

24 MATTOON, IL. Holiday Inn, Rt. 16 and I-57 (½ mi. W. of Exit 190, I-57). 32nd Coin Show conducted by the Mattoon Coin Club. Maurice Shepherd, c/o MCC, P.O. Box 143, Mattoon, IL 61938.

DECEMBER

8 EVANSVILLE, IN. Civic Center, Gold Room Auditorium, 7th & Locust Sts.

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Evansville Golden Coin & Collectible Show sponsored by the Evansville Coin Club. Dan Busler, 1424 N. Ruston, Evansville, IN 47711, telephone 812/473-4447

WEST

NOVEMBER

1-3 BOISE, ID. Boise Towne Square Mall, Franklin Ave. Southern Idaho Coin Club Annual Show. Robert D. Higdem, 2238 Yale Ln., #102, Boise, ID 83706-2909, telephone 208/342-2153.

9-10 SPOKANE, WA. Ramada Inn, Spokane Airport. Inland Empire Coin Club Fall Show. Mark Gruner, P.O. Box 1521, Sandpoint, ID 83864, telephone 208/263-7871.

10 PALO ALTO, CA. Hyatt Palo Alto, 4290 El Camino Real. 1991 Coin & Collectibles Show sponsored by the Peninsula Coin Club. Fred van den Haak, P.O. Box 60484, Palo Alto, CA 94306, telephone 415/723-5332.

16-17 SACRAMENTO, CA. BPOE Elk's Lodge #6, 6446 Riverside Blvd. Sacramento Valley Coin Club 34th Annual Coin-A-Rama. Mitch Blachet, c/o SVCC, P.O. Box 160122, Sacramento, CA 95816, or Bob & Patti Bandy, telephone 916/364-7847.

23 OLYMPIA, WA. Veterans of Foreign Wars Bldg. 2902 Martin Wy. (Exit 109, I-5). Olympia Coin Club Show. George Booth, S.E. 4090 Lynch Rd., Shelton, WA 98584 or Edwin D. Reed, c/o OCC, 609 Enterprise Dr. N.E., Lacey, WA 98506.

DECEMBER

8 SCOTTSDALE, AZ. Knights of Columbus Hall, Post 720, 4208 N. 82nd St. Coin, Baseball Card & Collectible Show held by the Camelback Collectibles Club. Bob Phelan, P.O. Box 15005, Phoenix, AZ 85060, telephone 602/990-1007.

JANUARY 1992

17-19 SAN JOSE, CA. "Old" San Jose Convention Center, Market St. & Park Ave. 24th Annual Coin Show hosted by the San Jose Coin Club. Ken Barr, c/o SJCC, P.O. Box 5621, San Jose, CA 95150, telephone 408/272-3247.

31-FEB. 2 PASADENA, CA. Pasadena Center, 300 E. Green St. Golden State Coin Show sponsored by the California State Numismatic Association, Council of International Numismatics, Numismatic Association of Southern California & Society for International Numismatics. Kay

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Shield Nickels (1866-1883)
Liberty Nickels (1883-1913)
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Lenker, P.O. Box 6909, San Diego, CA 92106, telephone 619/222-8739.

31-FEB. 2 TUCSON, AZ. Tucson Convention Center, 260 S. Church. Tucson Coin Club 28th Annual Tucson Rare Coin Show. Bohdan Bobjak, P.O. Box 17021, Tucson, AZ 85731, telephone 602/794-5755.

FOREIGN

NOVEMBER

16-17 MAKATI, METRO MANILA, PHILIPPINES. Manila Polo Club, Forbes Park, 17 McKinley Rd. Philippine Numismatic & Antiquarian Society Annual Convention & Grand Auction. Albert L. Yam, c/o PNAS, 1184-F Mabini St., Ermita, Manila 1000, Philippines, telephone 632/500548.

ANA EVENTS

FEBRUARY 1992

23-29 DALLAS, TX. Dallas Market Hall. ANA/PNG Early Spring Convention. ANA Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646. Auction by Heritage Numismatic Auctions, Inc.

AUGUST 1992

12-16 ORLANDO, FL. Orange County Convention Center, ANA 101st Anniversary Convention. ANA Convention Department, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279, telephone 719/632-2646. Auction by Heritage Numismatic Auctions, Inc.

Club Activities

"The first half of 1991 was an educational treat for members and guests of the Annapolis, Maryland, **Colonial Coin Club**," writes Hank Schab, club secretary. Guest speaker John Mellin entertained a joint meeting of the Colonial Coin Club and the **Baltimore Coin Club** with a presentation about colonial printers in the 18th century. Papers presented by club members included "Barter, Bits, Bills and Tobacco" by Will Mumford, "Conder Tokens of the 18th Century" by George Smyth, and "The 1893 Queen Isabella 25-Cent Commemorative Coin" by Hank Schab . . .

A "daisy chain" of collectors, each responsible for sponsoring the other's membership, gathered recently at a meeting of the **Casino Chip and**

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The **International Organization of Wooden Money Collectors** (IOWMC) issued a wood commemorating the 100th Anniversary of the American Numismatic Association and the club's meeting held August 17 in conjunction with that event. The wood honors Sally Kirka, the club's 26th president, and features the ANA centennial logo on the reverse. To order woods, send 50 cents each plus a self-addressed, stamped envelope to Virginia Dennis, IOWMC Wood Sales, 1852 Golden Shadow Dr., Henderson, NV 89015. •

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The following applications for membership, representing membership numbers 155906 through 156396 inclusive, and LM-4496 through LM-4506 inclusive, were received before September 19, 1991. Unless accompanied by one of the following codes—A (Associate), J (Junior), LM (Life Member)—all applications are for Regular Membership. Individuals who reactivated their membership during the ANA's centennial promotion are indicated

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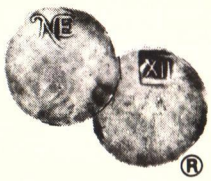

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Obituaries

EVA B. ADAMS—LM 620

Eva B. Adams, former director of the U.S. Mint, died August 23. She was 83 years old.

Appointed to the Mint position by President John F. Kennedy in 1961, Adams was involved in the creation of the Kennedy half dollar and the controversial 1964 Peace dollar. In 1971 she was elected to the ANA Board of Governors, and in 1975 she ran for vice president, but was defeated by Grover C. Criswell, who later became ANA president. Adams was presented the Clemy Award by the Numismatic Literary Guild in 1974 and awarded the American Numismatic Association's Medal of Merit in 1984. In 1986 she was elected to the ANA Hall of Fame.

Adams' longtime friend and companion, P.M. Williams, indicated that funeral arrangements were handled by Walton Funeral Home in Reno, Nevada, and burial followed at Mount View Cemetery.

ALFRED SZEGO—ANA 32813

Alfred Szego, a resident of West Sayville, New York, died September 1, 1991. He had been an ANA member since 1959.

Szego was a numismatic researcher, author and artist. He was interested in medieval coins and wrote a book about medieval pfennigs of Austria, *The Coinage of Medieval Austria 1156-1521*. Szego's interest was stimulated by the research for his book and he located and reprinted a rare catalog of the Ercole Gnecchi collection. When he realized that the catalog's use was limited as a reference work because it did not include illustrations for all 5,000 listings, he set about researching the listings and illustrating them with line drawings. He intended to combine the drawings with appropriate text and publish a second book.

Although the numerous line drawings were completed before his death, the corresponding data was still incomplete. His widow, Augusta Szego, intends to complete his research. •

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(PS Form 3526, Feb. 1989)

1. Title of publication: *The Numismatist*. Publication No.: *0029-6090*.
2. Date of filing: *October 1, 1991*.
3. Frequency of issue: *monthly*.
   A. No. of issues published annually: *12*.
   B. Annual subscription price: *$26*.
4. Complete mailing address of known office of publication: *818 N. Cascade Ave., Colorado Springs, CO 80903-3279*.
5. Complete mailing address of the headquarters of general business office of the publishers: *818 N. Cascade Ave., Colorado Springs, CO 80903-3279*.
6. Full names and complete addresses of the publisher, editor and managing editor. Publisher: *American Numismatic Association, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279*; Editor: *Barbara J. Gregory, 818 N. Cascade Ave., Colorado Springs, CO 80903-3279*; Managing Editor: *none*.
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Barbara J. Gregory, Editor

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Buffalo Nickel Varieties

THE COLLECTOR'S EDGE

BY DON BONSER

PERHAPS ONE OF the most uniquely American coins, the "Buffalo" nickel has long been a favorite of collectors who take great delight in building sets of various date and mintmark combinations. Even though the animal on the reverse is, zoologically speaking, a bison and not a buffalo, the old 5-cent coin is a favorite of the non-numismatic community as well.

With all this attention, you would think that more varieties would have been discovered in the series. Some very prominent ones certainly have been unearthed, but it seems, at least to me, that more are awaiting discovery. Time will tell.

This month's column showcases some of the varieties that have been discovered to date, including one recent, very significant find. The Buffalo nickel series is blessed with three major, highly sought varieties: the 1918-D "8 over 7" overdate, the 1937-D "3-legged" variety, and the 1916 doubled die obverse. The first two are well known and consequently not illustrated here. However, the 1916 doubled die deserves a closer look.

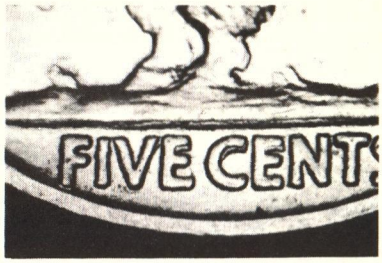
The "pickup point" for this Class V doubled die is the date, which shows very strong doubling. Doubling is evident elsewhere on the coin, but is most easily seen on the date, especially on low-grade pieces. Many specimens exhibiting machine (or "strike") doubling on the date are mistaken for this extremely rare and valuable variety.

A 1916 doubled die Buffalo nickel shows strong Class V doubling on the date.

Note the strong, widely separated and distinctly rounded doubling. Machine-doubled pieces invariably show flat, shelf-like doubling that is much more difficult to see. Although this doubled die has been known for quite some time and has appreciated dramatically in price in recent years, no doubt a few are still waiting to be cherrypicked. *Bon chance!*

The next piece under consideration represents a dramatic new discovery in the series—a doubled die reverse on a 1917 nickel. The discovery coin is a nice, uncirculated piece, a pleasant turn of events that allows us to examine the doubling in greater detail and with better clarity than is customary.

The key area for this one is the legend E PLURIBUS UNUM. Note the strong doubling to the southeast, which is easily visible with a 7X loupe, even on a well-circulated specimen. Doubling also shows quite well on the E and CE of FIVE CENTS. The back of the buffalo's left rear leg and some of the buffalo's hair detail shows doubling as well.



On a recently discovered 1917 doubled die nickel, doubling is particularly strong on E PLURIBUS UNUM and on the E and CE of FIVE CENTS.

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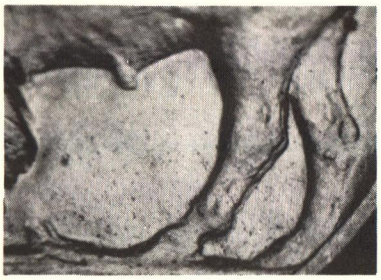
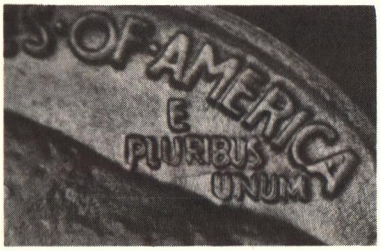
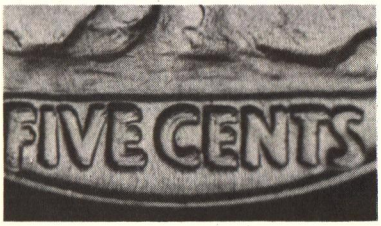


Doubling on this 1917 nickel is also evident along the back of the buffalo's left rear leg and on some of the details of its hair.





Class V doubling is strong on the reverse of a 1935 Buffalo nickel, particularly on E PLURIBUS UNUM and FIVE CENTS.

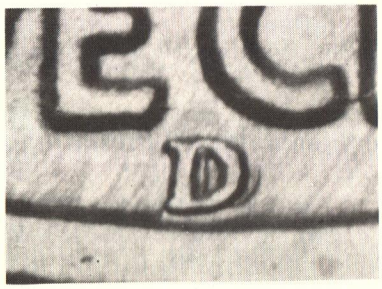
ANACS grader Tim Hargis discovered the doubled die on this coin when it was routinely submitted for grading. The piece tentatively has been designated "1-R-III," which means that it is the first doubled die noted for the reverse of a 1917 nickel and that it shows Class III doubling. Authors J.T. Stanton and Bill Fivaz have assured me that this coin will appear in the next edition of their *Cherrypicker's Guide to Rare Die Varieties*.

Next, consider the Class V doubling on the reverse of a 1935 nickel. Similar to the 1917, it shows strong doubling on E PLURIBUS UNUM and FIVE CENTS, although it is more prominent on the latter. This doubled die is by no means a new discovery; however, it has turned out to be rather elusive, with a moderate (but still fairly small) number of circulated pieces showing up and only about three uncirculated pieces known, one of which is shown here.

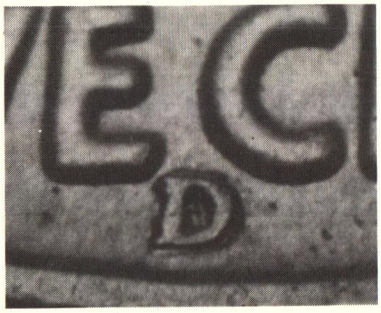
The next three photographs show some nice repunched mintmarks (RPMs) in the Buffalo nickel series. They are, using the catalog numbers from Wexler and Miller's reference, *The RPM Book*, a 1915-D RPM #1, 1935-S RPM #2 and 1937-D RPM #1. Not pictured, but also worthy of notice, is the 1936-S RPM #1, with a very strong repunched mintmark to the south.

Lastly, there's the familiar 1938-D/S. Three D/S overmintmark (OMM) varieties are known for 1938-D Buffalo nickels; pictured is OMM #1, the one most in demand and often listed in major price guides.

So, as you can see, some nice varieties are available in the Buffalo nickel series. A discovery piece like the 1917 doubled die reverse is particularly exciting because as yet no one knows how many more exist or who might find the next one. •



The Buffalo nickel series features several repunched mintmarks, such as the 1915-D (top), 1935-S (center) and 1937-D (bottom).



Three varieties of D/S overmintmarks (OMMs) are known for 1938-D Buffalo nickels. This one, designated OMM#1, is in the greatest demand.

Mozart and Money
continued from page 1750

Mozart was at last a free man.

Eighteenth-century Vienna was beautiful, a city in which one could starve or be ignored by the rich and powerful. Mozart had no intention of doing either. His first object was finding employment. His proven abilities as a composer and performer brought him public attention, but not steady work, so he began to take pupils. Eight days after his dismissal he wrote to his father, "At present I have only one pupil, Countess Rumbeck . . . I could have many more, it is true, if I chose to lower my terms, but by doing so, I should lose repute. My fees are six ducats for twelve lessons . . . I would rather have three pupils who pay me well than six who pay badly. With this one pupil I can just about make both ends meet, and that is enough for the present."

Twelve lessons for 6 ducats was expensive, but once the nobility and wealthy middle class returned from their country estates, Mozart found more students and requests for concerts. In July 1782 his opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) won him the favor of both Emperor Joseph II and the theater-going public. Mozart was paid 100 imperial ducats from the court theater accounts for this composition.

To complete his happiness, he was in love with Constanze Weber, Aloysia's younger sister. After a year's courtship, they were married on August 4, 1782. As was customary, the bride brought a dowry to the marriage, in this case 500 florins.

From 1782 to 1786 the Mozarts remained in Vienna, except for a three-month visit to Salzburg. Mozart's many compositions were frequently advertised there and in other cities, such as Hamburg, Mainz and Paris, and brought him some royalties, even in an era of limited copyrights. In February 1785 Leopold visited the young couple in their Schulerstrasse apartment. He stayed two months, and his salary was cut off by the begrudging archbishop. Despite previous doubts as to the sensibility of Wolfgang's marriage, the elder Mozart was impressed both with his son's yearly rent of 460 florins and his well-attended subscription concerts, to which everyone paid 3 ducats.

During these years, probably the financial high point of his career,

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Mozart had several English pupils who were studying or performing in Vienna, in addition to a number of commissions. The score of *Figaro* (which premièred on May 1, 1786), for example, earned him 450 florins.

Mozart began studying English preparatory to a new concert tour. This project was postponed when in January 1787 he was invited to perform in Prague. His success led to a commission for a new opera, *Don Giovanni*, which premièred in Prague on October 29 of that year.

Relations between Vienna and the once independent kingdom of Bohemia, of which Prague was the capital, had never been particularly cordial, but at least until the reign of Joseph II the Bohemians had been allowed to strike their own coins. The last Bohemian coin struck at the Prague mint was a 1-greschl piece worth 3 pfennigs and dated 1782. When Mozart was in Prague, a number of Bohemian coins still circulated, including lovely ducats featuring a standing figure of Maria Theresa.

Unlike the Viennese, who tended at times to take their greatest musicians for granted and followed court fashion by preferring Italian musicians to Germans, Prague's music lovers were highly excited that "our celebrated Herr Mozart" had returned with an opera for them. *Don Giovanni* was a rousing success; it was performed four times before the composer returned to Vienna on November 13. For this opera, like *Figaro*, Mozart received 450 florins. He also earned 700 florins from a benefit performance of *Don Giovanni* and another 1,000 florins for a concert while he was in Prague. Autumn 1787 was exceptionally profitable.

Despite this success and the Bohemians' genuine regard, Mozart did not linger in the congenial atmosphere of Prague. A change was imminent in Vienna's musical hierarchy. Christoph Willibald von Gluck, noted composer and favorite musician of the Hapsburgs, died unexpectedly, leaving vacant a secure court position with an annual salary. A number of articles in the Viennese, Prague and Hamburg newspapers already intimated that Mozart would soon go to England. Concerned lest one of Vienna's most popular musicians be lost to a foreign court, Joseph II granted Mozart the position of "kammermusicus," with an annual salary of 800 florins. While serving in the same capacity, Gluck had been paid

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The years 1788-90 were especially difficult for Mozart, as opportunities for concerts and well-paying pupils lessened. Two of his children died, and Constanze became seriously ill in 1789. All of these events were beyond his control. To reduce expenses, he moved to a more modest address. In the previous summer he began to borrow money from a fellow Mason and musician, Michael Puchberg. The 300 florins loaned by Puchberg in 1788 increased to 450 in 1789 and reached 610 in 1790.

Mozart found it difficult to reduce expenses for a number of reasons. From childhood, his role had been played in the limelight. Mingling with kings and emperors, he had absorbed the not-unjustified belief that he was better than most musicians of his day. As a performer, he was obliged to dress expensively, and clothes were among the more costly aspects of 18th-century life. Constanze would also have been well dressed, and during her illness of July 1789 he spared no expense for her care.

To try to recoup his fortunes and pay off his debts, Mozart embarked on his final concert tours, first to Berlin via Prague, Dresden, Leipzig and Potsdam from April to June 1789, and then to Frankfurt-am-Main, Mainz, Mannheim and Munich from September to November 1790. The first journey was successful. He wrote to Constanze from Berlin on May 23, 1789, that he was bringing back 100 Friedrich d'or, or the equivalent of 785 florins, along with requests for several works. The second, timed to coincide with the coronation in Frankfurt of Leopold II as Holy Roman Emperor, was less fruitful. Although he gave several concerts, Mozart was not part of the emperor's entourage and consequently was on his own in a busy, expensive city. Other concerts on the way home probably enabled him only to meet expenses.

His most profitable work in these difficult years was the opera *Così fan tutte*, in January 1790, for which he received 200 ducats—twice his usual fee. In addition to his 800 florins' annual salary, he also continued to sell his music and to accept pupils. Then, at the end of 1790, events took a better turn.

In October, Robert O'Reilly, a London impresario, invited Mozart to England to compose two operas

continued on page 1837

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Full-page dimensions are 6 5/16 x 8 1/16 inches; half-page dimensions are 6 5/16 x 3 15/16 inches; quarter-page dimensions are 3 x 3 15/16 inches; display classified dimensions are 2 x 1¾ inches.

Display classified advertisements will be placed under the classification most closely related to the ad's subject. All display classified ads appear without illustrations or logos.

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Copy must be received by the 20th of the month, six weeks preceding the month of publication, to ensure insertion in the next issue. Ad copy may be changed each issue, but if new copy is not received from contract advertisers by the 20th of the month, six weeks preceding the month of publication, the previous month's ad will be repeated unchanged.

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Ad copy must be typed or printed legibly and on separate sheets of paper and never included in the body of a letter or transmittal. New ad copy cannot be accepted over the telephone. Trade names may be used, but the name of the responsible officer (an ANA member) must also appear. Proofs of ads can be provided if copy is received by deadline date. Advertisers will be charged for extensive changes after initial typesetting. There may be an extra charge for extensive typesetting.

Halftones should be 120-line screen. Original art must be provided by the advertiser; any additional photography of numismatic items will be billed at prevailing national rates. Bleeds are not permitted.

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Advertisers are required to submit the names and ANA membership numbers of owners and/or principal officers of their firm, as well as banking and business references. **Advertisers of numismatic items must be members of the ANA.**

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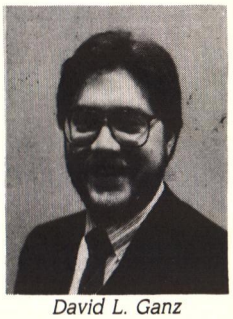
Coin Market Insider's Report

by David L. Ganz



David L. Ganz

Coin Market Insider's Report takes the pulse of the marketplace and talks about the buys, the sells and the trades that all collectors and investors are interested in.

Aubrey & Adeline Bebee's generosity to the ANA now includes a new $50,000 banknote addition of a rare Idaho territorial note, from Ketchum (1882 2d charter period) presented during the centennial convention in Chicago . . .

Settled: FTC's litigation with Oak Tree by stipulation in mid-September in which Oak Tree specifically denied any liability . . . but paid substantial "redress" . . .

New ICTA chairman: PNG member Tom Noe . . . New coins likely: from the Republics emerging from the former Soviet Union . . . New book: David Bowers' "Commemorative Coins of the United States: A Complete Encyclopedia" ($49.95) . . . The text is 300,000 words and 768 pages, and is a milestone . . .

Rush right out: the 1991 proof eagle set of the U.S. Mint in gold will sell for $999, while silver is $23 . . . Maximum mintage is 57,000 for the half ounce gold proof coin . . . Meeting # 994 for the N.Y. Numismatic Club in October . . .

Opening the XI International Numismatic Congress in Brussels was ANA prez Edward C. Rochette . . . New ANA Committee for Grown-Up Mature Persons ("Grumpies") is chaired by Florence Schook . . . She also chairs the important Library Committee . . . ANA guv Grover Criswell will chair Convention and Insurance committees . . . Ken Bressett, a PNG member and ANA guv, will chair Education, Membership, and Personnel committees . . .

John Jay Pittman, former ANA prez & current governor, chairs Gifts and Bequests, and also the Museum Committee . . . Tony Swiatek, new ANA guv, chairs Authentication and Mediation Committees . . . Guv Donn Pearlman handles three: Audio-visual, Consumer Protection, and Publications . . . Nancy Wilson has the Awards Committee . . . New chief judge: Joe Boling . . .

Endorsed by the ANA: PNG's new consumer protection program and educational awareness program . . . Bargain mintage silver dollar: 240,700 uncirculated Ike dollars . . .

Upcoming sale: the ALTO II collection at Stack's Oct. 16-17 . . . A splendid Paper Money sale at the same time Oct. 15 . . . Dead at age 83: Eva B. Adams, former Mint director . . . Winner of the NLG Clemmy Award: Clifford Mishler . . .

New deal: ANACS and Teletrade have a combined low certification fee of $8 when a coin is auctioned . . . Confirmation hearings soon: David Ryder, to be Mint director succeeding Donna Pope . . . Starting pre-K: Pam . . . Entering first grade: Elyse . . . Scott's now in 4th grade . . .

TAM's Literary Award to David Schenkman . . . New game at the Ganz house: tennis, for all but Pam . . . Early October sale of the Lee Kuntz collection of large cents by Superior: catalog and details 800-421-0754 . . . Prices realized at the ANA Sale by Bowers & Merena exceeded $4 million . . .

Canadian collectors: the Frontenac sale by Bowers & Merena in N.Y. will take place Nov. 21-23 as part of the Grand Central convention . . . ANA members can receive the catalog (regularly $20) for just $1 by writing with their membership number to Bowers & Merena, Box 1224, Wolfeboro, NH 03894 . . .

New FTC coin litigation . . . Central States' fall convention had 60+ tables in Fort Wayne . . . House passage for the World Cup coinage commemorative program . . . Concern expressed re multiplicity of new commem coins and high prices . . .

PNG outgoing prez Harvey Stack broadsides the U.S. Mint on overcharging for coins that have little residual value . . . British Royal Mint's five pound (£5) coin has a 1,500 piece mintage in BU and sells for $875 . . . Details: 800-221-1215 . . .

New platinum coins from the Royal Canadian Mint in $30, $75, $150 and $300 denominations honoring the owl . . . Cost is $1,760 for the four-coin set (1.85 troy ounces of platinum) . . .

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CURATOR'S CORNER

Donations as Charitable Contributions

Since 1991 is fast coming to a close, ANA members might consider some tax planning before the holiday season. The Museum staff encourages all past and future donors to consider the possible advantages of presenting gifts of numismatic material to the ANA Museum before the end of the year. To assist you, the following guidelines for donations are offered.

Although the ANA can accept worthwhile donations beyond those items sought to be added to the Museum or Resource Center, donors should bear in mind that some materials may have to be disposed of in order for the ANA to derive appropriate benefit. Such donations may be considered "unrelated" to the Association's established purpose by the Internal Revenue Service (IRS) and thus would not entitle donors to the same degree of appreciated value deduction as would otherwise be the case. Prospective contributors should consult their tax advisors or the IRS.

Still relatively young, the ANA Museum's cabinet is deficient in many major collecting categories. For examples of subject areas in which the ANA collection is less than adequate, contact the ANA Museum, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. Any such specimens are earnestly requested.

In general, the policy of the Museum is to have two excellent examples of every genuine numismatic item. If offered an item of higher quality than the specimens already in the collection, the Museum accepts the proffered donations and may dispose of the lower-grade item already in the cabinet. Legally held, non-genuine items—altered, replicated and counterfeit—are accepted by the Museum to remove them from the marketplace. They are added to the reference collections maintained primarily for use by the ANA Authentication Bureau, which now operates as a benefit for members under the auspices of the Museum.

The Museum staff encourages potential donors of bulk, low-value material to seriously consider disposing of the items themselves and donating the proceeds to the Museum since, under the fiduciary obligations by which the ANA must abide, the cost of processing each item is the same regardless of its value.

The ANA is a tax-exempt organization as defined under section 501(c)3 of the Internal Revenue Code. Therefore, all donations to the ANA qualify as charitable contributions for income tax purposes. The Museum is not, and cannot be, a tax-consulting service. For additional information about potential tax benefits of donations, refer to relevant IRS literature or a tax advisor.

The ANA also would like to encourage those collectors who do not wish to donate their collections to the Museum during their lifetime to seriously consider the advantages to their estates of bequeathing their collection to the ANA. Please consult your lawyer as to the best methods for considering the Museum in your will. All potential donors are encouraged to have their collection appraised by an independent, qualified appraiser, as defined by the IRS.

The Museum has been greatly improved by the generosity of its many benefactors. Each month in this column I feature recent donations of particularly interesting numismatic items and will continue to do so during the coming year. Consider becoming one of the individuals designated a Museum supporter. —*Robert W. Hoge*

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Money and Mozart

continued from page 1829

for £300, or 2,400 florins. Mozart was on tour when the offer arrived; his response is unknown, but soon his friend Joseph Haydn was making preparations for his first London tour. Haydn left Vienna in December after a farewell dinner with Mozart and other friends; evidence suggests that Mozart still considered a London trip and was deeply interested in Haydn's success.

The year 1791, like 1786, saw production of two new Mozart operas. From the beginning of the year, Mozart was busy with various compositions and a public concert. In May he began work on *Die Zauberflöte* (*The Magic Flute*) for his friend and fellow Mason, actor and impresario Emanuel Schikaneder. This work was interrupted by a commission from Prague to write *La clemenza di Tito* (*The Clemency of Titus*) for the coronation of Leopold as King of Bohemia; the fee was 900 florins. In the summer came a third commission—a request for a Requiem Mass by an unknown patron, who nevertheless was willing to pay 225 florins in advance.

It is unclear how much was ultimately received from *Die Zauberflöte*, but considering the success of the opera that premièred on September 30, 24 days after Mozart personally conducted *Tito* at the National Theatre in Prague, one would assume Schikaneder was generous. At the time of his unexpected demise on December 5, 1791, Mozart was doing extremely well.

To the casual tourist, the two coins found between the floorboards at Schulerstrasse no. 846 are simply a curiosity. To the numismatist, they are witnesses to the excitement and romance of a past age. Whether Mozart dropped them or not is of little importance; their real value lies in the fact that they are reminders of a man who was a vital part of the century in which he lived. Like his modern counterparts, Mozart faced the irritations of customs, exchange rates, strange denominations, and all the other details that make travel exciting and rewarding. His adventures with the coins of his day make him seem more a man, and less an olympian. After all, one could probably buy a fair cup of coffee with a kreuzer—and Mozart did love his coffee. •

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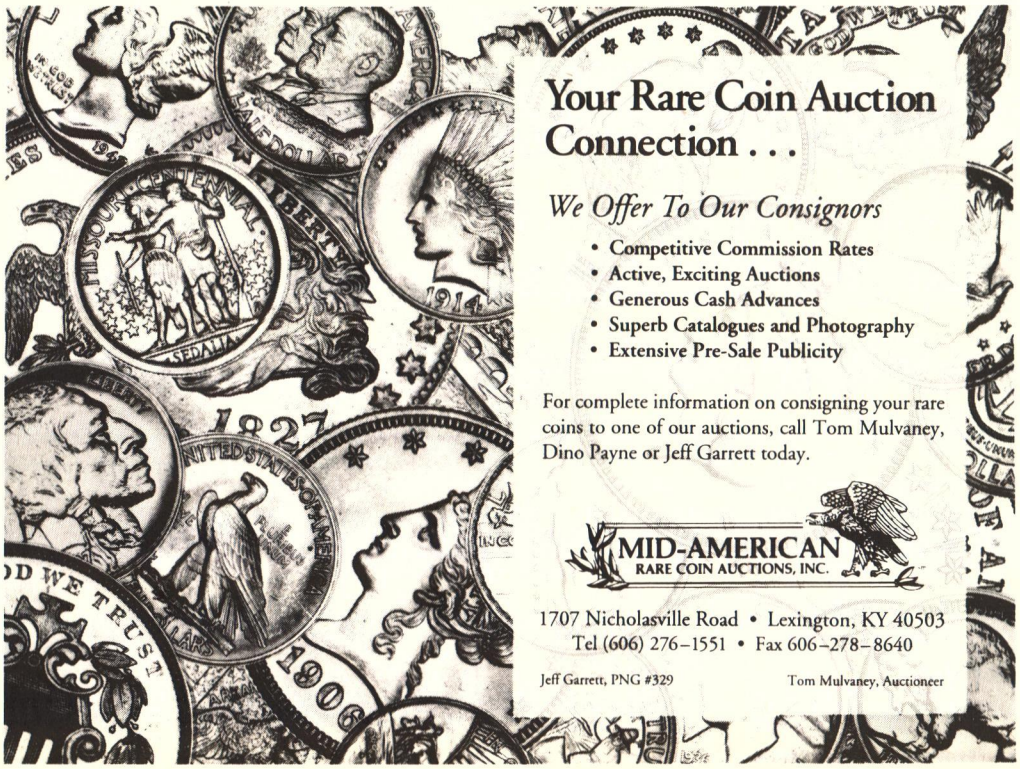

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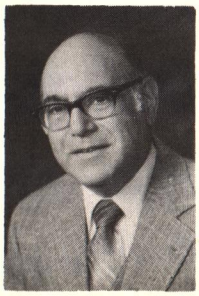

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I Came, I Saw, I Concurred

PEARLMAN'S PEOPLE

BY DONN PEARLMAN

FRAGMENTED OBSERVATIONS of the ANA's outstanding 100th Anniversary Convention, as recalled by someone who has had too little sleep:

• The biggest-selling convention item had to be the frozen yogurt cones at $1.75 each. They were everywhere, even just after breakfast.

• Can anyone adequately catalog all the tokens, medals, elongateds, wooden nickels and syngraphic materials commemorating the ANA centennial? There must be hundreds of different items.

The Isle of Man, through the Pobjoy Mint, issued an appealing, legal-tender commemorative picturing a variety of world coins. The French Mint struck 5,000 beautiful medals using a 1776 design with connections to Benjamin Franklin. The British Royal Mint produced 1,000 handsome, symbolic silver pieces with an American eagle and British lion.

The British Royal Mint also hired archaeologist Peter Gardner, dressed in Middle Ages garb, to hammer-strike special commemorative tokens. Gardner, originally scheduled to hammer hourly, was enthusiastically available almost any time to demonstrate his skills to interested spectators. (Attention variety collectors: he used more than one die.)

• Taking up too much of the ANA Board's time: debating the Association's policy of not paying for alcoholic beverages and narrowly granting permission for any ANA Governor to sit at the banquet's head table. Result: they can sit where they want, but still have to pay for their own drinks.

• Collector Charles Riddick of North Carolina created a fabulous souvenir by sticking the newly issued "Numismatics" commemorative postage stamp inside a copy of the "Red Book" and asking dignitaries to sign it.

• Of all the grading/authentication services represented at the show, ANACS certainly appeared to be the busiest, with an estimated 150 visitors a day getting free consultation. The ANA Authentication Bureau, with J.P. Martin and volunteer Roger Boye frequently behind the microscope, was also a busy booth.

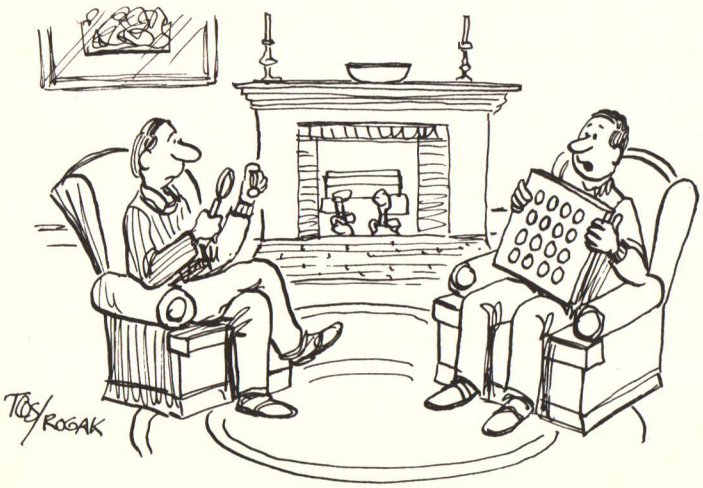
• Time out for an all-too-brief family dinner with friend Bob Roberts of Sydney, Australia, and numismatic good buddy James Simek, who moved from Chicago to Honolulu just days after the convention ended—no more frosted proof, Windy City winters for him.

• All the wonderful new books, among them Ken Bressett's colorful *Collectible American Coins*; the Ed Milas-Carl Subak revision of John Davenport's *Large Size Silver Coins of the World*; *The Error Coin Encyclopedia* by Arnold Margolis; Western Publishing's latest edition of the ANA grading guide; and the 11,000,000-page marathon history of the ANA by Q. David Bowers.

• In the huge exhibit area: a display of Teenage Mutant Ninja Turtles silver rounds (that's one way to get youngsters interested in numismatics) and John Jay Pittman's tantalizing peek at rarities from his fabulous collection.

A shortage of large exhibit cases almost prevented Gene Hessler of Missouri from setting up his paper money display. Instead, he redesigned its layout—and won best of show.

• All the time-consuming, hard work by the ANA staff and the centennial convention committee; all the phone calls, letters, meetings and last-minute headaches to produce the show. But it was obvious that honest-to-goodness *fun* was dragged kicking and screaming back into the hobby. •



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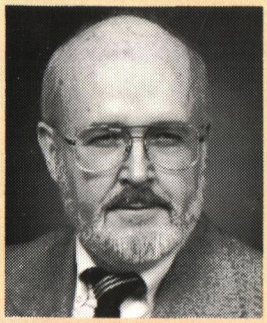

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